

March 2006
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From Moviegoers to Moviestayers

by Michael Phillips, Chicago Tribune

They had screens then, wide ones, built for horizontal epics shot in CinemaScope and VistaVision and Todd-AO, designed to combat the boxlike black-and-white upstart called television.

In the prologue for *Around the World in 80 Days*, winner of the 1956 Academy Award® for best picture, Edward R. Murrow (with cigarette) appears in a book-lined library and lectures the camera about Jules Verne and the wonders of transportation. Then the screen image widens from a 35 mm square to the panoramic glory of the Todd-AO format, as a 1956-era rocket blasts off in the desert, the roar and flames enveloping the viewer.

Murrow, the voice and hangdog face of unassailable authority – and now, a half-

(see MOVIES on page 16)

Surviving *Wired to Win* Part 2

In part one (see LF Examiner, February 2005), senior producer JoAnna Baldwin Mallory and director Bayley Silleck described how they developed the concept of *Wired to Win: Surviving the Tour de France*, obtained permission to film the Tour de France, and secured funding from Partners HealthCare, Inc., and the National Science Foundation. They prepared for the three-week shoot in France, only to learn on the second day of the Tour that Tyler Hamilton, the racer who was to be the central figure of the film, has broken his collarbone in a crash. We return to the story as the production team tries to recover from this blow.

Bayley Silleck: The following morning brought the next in what would be a long line of shocks and surprises on this project. We were at the starting line at La Ferte-sous-Jouarre. Tyler's team bus arrived and he stepped off it, a thick bandage across shoulder and chest peeking out of his red and white jersey. A mass of media immediately surrounded him. He spoke softly: "Yeah, I'm gonna start today...see what happens...don't know how far I can get...owe it to my team to try." Our emotional roller coaster dropped again when he heard someone in the press point out that no one in the 100-year history of the Tour de France had ever ridden very far with a fractured clavicle, much less finished it. And there were 19 days to go, over two major mountain ranges.

JoAnna Baldwin Mallory: Bayley and I now relied on the experience and inventiveness of our team: first assistant director and co-writer Daniel Ferguson; line producer Myles

(see WIRED on page 10)

Premiering This Month: *Deep Sea 3D*

Deep Sea 3D, the new underwater adventure from Imax Corporation, takes audiences below the oceans of the world and gives them up-close encounters with a variety of undersea life never before seen on film.

With 3D glasses for a diving mask, viewers swim alongside some of the most exotic creatures on the planet, from the bizarre rainbow nudibranch to the giant Pacific octopus. Audiences see these creatures in a variety of unique and often humorous relationships, some predatory, some symbiotic, yet all dependent upon one another.

From the mantis shrimp, who has a matador-like standoff with an octopus, to the green sea turtle, who allows fish aestheticians to clean his shell of unwanted algae, *Deep Sea 3D* focuses on the unusual alliances struck between these creatures.

Deep Sea 3D was made by a team that includes Howard Hall as director and director of photography; Academy Award® nominees Johnny Depp and Kate Winslet as narrators; Toni Myers as producer; Michele Hall as producer for Howard Hall Productions; Judy Carroll as associate producer; and Graeme Ferguson and Brad Ball as co-executive producers. Oscar®-nominated composer Danny Elfman provides the score.

The film was produced and distributed by Imax Corporation and financed by Warner Bros. Pictures.

(see DEEP SEA on page 6)

Premiering this month

Deep Sea 3D. See article this page

V for Vendetta. See page 13.

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The Insiders

From Theater to Distributor

by Patricia Brandino

My IMAX career began at the Saskatchewan Science Centre in Regina in 1990. We call Saskatchewan, in the heart of the Canadian western prairies, the “land of the living sky.” What that really means is that you can watch your dog run away for three days. The province is three times larger than Texas and has one million inhabitants. The region’s economy is mostly based on agricul-
 ture.

The city of Regina had a popula-
 tion base of 165,000 at the time, and
 our attendance goal for the 167-seat
 IMAX® theater we were about to
 open was 160,000–200,000 per year.
 The introduction of IMAX to this
 prairie community was challenging
 because not only were the attendance
 expectations very high, but the IMAX
 brand awareness at the time was less
 than 40% in some rural areas, al-
 though in the city it was 80%.

I was responsible for the sales and
 marketing of the entire center, in-
 cluding opening the IMAX theater
 with all of its revenue generating
 venues — gift shop, restaurant, snack
 bar, facility rentals, and guest ser-
 vices. I also spearheaded the market-
 ing campaign. In smaller centers like
 this, one gets to wear a lot of hats
 and partner with many businesses in
 the community. I rarely lacked for
 something interesting to do.

Our marketing campaign began
 about six months before opening.
 We found that making public presen-
 tations at community events, malls,
 and schools was effective. We handed
 out IMAX Experience brochures and
 had a commercial display unit with
 pictures and video presentations.
 Our publicity plan was well under
 way and gaining the interest of the
 community.

However, four months prior to the
 launch, I was at a shopping mall and
 noticed two senior guys wearing John
 Deere hats looking at our display and
 brochures. I asked the question: “Do
 you know what IMAX is?” “Yes, we
 do,” the men responded in unison.

“IT’S ONE OF THEM NEW FARM
 IMPLEMENTS, YOU KNOW, LIKE
 AN AUGER!” (An auger is a large
 belt conveyer used on a farm to move
 grain up into a silo.)

Okay, I’m thinking, the good news
 is that they got that IMAX is big. But
 it seemed that they were confused by
 the name: the **Kramer IMAX Thea-
 ter**. Kramer is the biggest Caterpillar
 farm equipment dealership in the
 area.

I went back to the science center
 somewhat dejected and talked with
 our creative team: communications
 manager **Ed Willett**, executive direc-
 tor **Stephen Hall**, graphic designer
Barry Ellingson, and gift shop man-
 ager **Sharon Ritchie**. We needed to
 massage our message about IMAX,
 and tailor it to the community.

Ideas began to flow: “IMAX: High-
 er than an auger and wider than a
 combine!” We settled on “IMAX —
 Really, Really, Really BIG,” and put
 up a billboard in the heart of the city.
 A local radio show actually broadcast
 a live show from a platform high up
 on the billboard. Drivers could pull
 up for a free ticket.

We ended up creating such a buzz
 that we sold over 14,000 advance
 tickets to the opening of *The Dream
 Is Alive*. Director and **Imax Corpora-
 tion** founder **Graeme Ferguson** flew
 out to be our guest speaker. He
 talked about how he would visit his
 family in Saskatchewan in the sum-
 mers and shoot movies during the
 day and show them for his family on
 big sheets hung in the barn. (I like to
 think that Graeme got his inspiration
 for IMAX by wondering what it
 would be like to have a movie that
 was as big as Saskatchewan’s prairie
 sky.)

In 1995, **Michael Boeckman** of
 the **Science Museum of Minnesota**
 came to visit and persuaded me to
 lease *Ring Of Fire*. We were inspired
 to take advantage of the overwhelm-
 ing amount of snow we had had that
 year — seven feet (two meters) of the
 stuff — by piling up a 14-foot snow
 volcano in the park next to our build-
 ing. The education department paint-
 ed it with red and yellow “rings of
 fire” and equipped it with a small

This month’s focus:
Film Distribution

explosive device at the top and loud-
 speakers to make it rumble and roar
 ominously. Our radio partner broad-
 cast “news flashes” about the volcano
 in Wascana Park, complete with
 seismic readings, inviting the public
 to see it, and warning them not to get
 too close.

On the morning of the press pre-
 view a good crowd had arrived, de-
 spite the below-freezing temperatures.
 Our education director, dressed as a
 mad professor, came out and gave an
 entertaining explanation about how
 volcanoes form and what makes them
 erupt. Then, on cue, the explosive
 device blew off the top third of the
 volcano, and red paint “lava” poured
 down its sides. It made the TV news
 that night and the newspapers the
 next morning. It was fun, the only
 thing that went wrong was were blew
 the rented speakers!

We had fun and over a seven-year
 period maintained attendance be-
 tween 175,000 and 230,000.

All of my experiences at the sci-
 ence center came in handy when in
 2001 I became director of film distri-
 bution with **Destination Cinema**.
 There I had the pleasure of distrib-
 uting films like *Grand Canyon*, *Mys-
 teries of Egypt*, *Whales*, *Lewis &
 Clark*, and *Forces of Nature*.

I understood why my clients need-
 ed to create their own campaigns,
 adapt our marketing materials, or
 choose the timing of their film
 launches so as to reach their unique
 audiences. I also had an appreciation
 for the professionals at institutional
 theaters who work together to create
 synergistic campaigns for their films.
 Incorporating film content into ex-
 hibits and educational programs for
 schools and the general public is not
 easy, even when the film’s title and
 content are first rate.

I recall **Mike Day** asking me to
 come to St. Paul to give a marketing
 presentation for *Lewis & Clark*. Gath-
 ered in the room were representatives
 from each of the museum’s depart-
 ments. We discussed creative ideas,
 potential sponsors, and the market-
 ing campaign in great breadth and
 depth. The Science Museum of Min-

(see *INSIDERS* on page 3)

The Mailbox

A letter from Ben Stassen, nWave Pictures.

I read with much interest your series of articles about the future of large-format film production (see *LF Examiner*, January 2006). If I may, I would like to add some thoughts about a few of the key issues being debated.

Greg MacGillivray is probably right that institutional theaters will keep on buying 15/70 films for the next 15 years or so, if they can. But my feeling is that they won't be able to in the not-so-distant future.

I was very surprised to hear a top executive at Kodak recently predict privately that, while film in combination with digital technology may remain a production tool for the foreseeable future, there is a maximum of five years left in 35mm film exhibition, at least in the industrialized countries. Once the balance starts to tip in favor of digital releases, there will be a snowball effect. With the demand for film stock decreasing, prints will become more expensive as the manufacturing costs will increase. Since 70mm stock is a by-product of the 35mm manufacturing process, one must wonder how much longer 70mm film will be available, or at least affordable.

The sharp increase in LF film production and the wide releases we saw at the

beginning of this decade led to the opening of new 70mm labs, first **Arane Gulliver** in Paris, then **Fotokem** in Burbank. While 15/70 production and distribution remains outrageously expensive, the arrival of Gulliver on the scene had a very big impact on pricing: CFI reduced its prices substantially. I think only one lab will be able to survive for long in the current environment. The cost of physical distribution of LF films will undoubtedly go up, further deteriorating our shaky business model.

We must get rid of film as soon as possible. **Wild Safari 3D** has been in distribution for a year. With about \$15 million at the box office, it has had the most successful first year of exhibition of any of our films. We have invoiced theaters over \$4 million to date, of which about \$1.5 million is for prints, soundtracks, shipping, and quality control. That's depressing. Close to 40% of the money exchanging hands goes up in smoke. Let's go digital once and for all.

The digital revolution is actually happening much faster than most people realize. It has taken a while to get to where we are today. From the first 14 digital theaters that opened for the release of **Star Wars: Episode 1** in 1999, this year alone over 2,000 screens worldwide will convert to digital. On July 21, about 250 theaters will

open Sony Pictures' **Monster House** in digital 3D. Disney's **Meet the Robinsons**, recently pushed back from December to March 2007, will play in over 500 3D theaters.

Soon the question will not be whether **Imax Corporation** will be forced to agree to non-exclusive releases of the same films in 15/70 3D and digital 3D, but rather whether producers and distributors will even consider 15/70 3D as a viable exhibition platform.

This is exactly the dilemma we are currently facing at **nWave Pictures**. We are in the middle of producing our first feature, **Fly Me To The Moon**, which will be completed by spring 2007. The film is designed, created, and produced as a 3D film (no 2D-to-3D conversion here) and will be the first feature-length animated film to be released solely in 3D. By 2007 there will be at least 700 digital 3D screens.

I love the giant-screen 3D experience. Nothing else comes close to it, and I would love to release **Fly Me To The Moon** in 15/70. (We are actually mastering it on a 15/65 negative.) But will it make financial sense? It will cost roughly \$750,000 to make the answer print, interpositive, and internegative in 15/70 and an additional \$3.5 million to purchase about 70 prints.

(see **MAILBOX** on page 17)

(from **INSIDERS** on page 2)

nesota sold over 400,000 tickets to *Lewis & Clark*, the most incredible result I have ever seen. I was pleased to have helped even in the smallest way.

I have been rewarded with the pleasure of working with all of you. We have had fun and some nail-biting times, too, with more to come. As you may know, I left Destination Cinema late last year, and it's not clear yet what my next career move will be, or even if I'll stay in the LF industry. All of my best wishes for your continued success in the future.

Patricia Brandino lives in Victoria, BC, Canada, and can be reached at pbrandino@telus.net.

CORRECTIONS

We regret that the following errors appeared in the February issue.

In the Biz item on Destination Cinema, we should have clarified that DCI is handling accounting for National Geographic Giant Screen Film Distribution on an interim basis while distribution functions are being transferred between the companies.

In the item in that section about Access-IT and In-Three, we were mistaken about the Z-filter 3D projection system: it does require a silver screen. In-Three's Nu-Vision system does not.

In the report on LF theaters, we incorrectly identified the projection system at

Science Spectrum in Lubbock, TX. It is a Cinema Development Company 15/70 projector. Also in that article, we misplaced the Hastings Museum, which is in Nebraska.

In the Shorts item on the Visual Effects Society award won by *Magnificent Desolation*, we gave some credits incorrectly. Sean Phillips was the film's visual effects supervisor, Jack Geist was the visual effects producer, and Jonathan Banta was the digital supervisor for Sassoon Film Design, one of two primary VFX vendors on the film. Jerome Morin was the visual effects executive producer for Digital Dimension, the other primary vendor.

THE BIZ

FILM STOCK

Imax results, possible sale

On March 9, **Imax Corporation** reported a 2005 year-end profit of US\$0.40 per diluted share and announced that it is seeking a buyer or merger partner. The company also added a sixth DMR® film to its 2006 slate, and a few days later announced a two-theater deal with Michigan-based **Goodrich Quality Theatres**.

FY2005 and Q4 results. For the fourth quarter ending Dec. 31, 2005, Imax reported a profit of \$12 million (\$0.29 per share) on revenues of \$49.3 million, compared to earnings of \$7.8 million (\$0.19 per share) on revenues of \$47.5 million in the same quarter of 2004. In the quarter the company signed agreements for eight theater systems and recognized income from the installation of 14 systems, a record. (Ten of the 14 theaters installed in Q4 will open in the first or second quarter of 2006.)

For the year, the company posted a profit of \$16.6 million (\$0.40 per share) on

revenues of \$144.9 million, compared to \$10.2 million (\$0.26 per share) on revenues of \$136 million in 2004. Imax signed deals for 45 systems in 2005, compared to 36 in 2004 and 25 in 2003. Thirty-one of the year's 45 signings were for the low-cost MPX system for multiplex theaters. Imax recognized revenue from the installation of 38 theater systems in 2005, compared to 22 in 2004. As of Dec. 31, 2005, the company had a backlog of 62 systems ordered but not installed, with a value of \$101 million.

Imax's shares had been trading between \$7 and \$9 for most of January and February, and closed at \$9.50 on the day before the results were announced. They jumped by more than \$1.00 on the news, closed at \$10.35 that day, and rose as high as \$10.85 in the following week. At press time, they were at \$10.35.

Possible sale or merger. Simultaneously with the release of the year-end results, co-CEOs **Richard Gelfond** and **Bradley**

Wechsler announced that the company's board (of which they are co-chairs) had decided to "explore strategic alternatives to enhance shareholder value, including, but not limited to, the sale or merger of the business with another entity offering strategic opportunities for growth." The board has hired **UBS Investment Bank** and **Allen & Company**, a New York-based investment bank that specializes in show business clients, as financial advisors.

The executives said that they had "recently received several unsolicited inquiries," but in a conference call (in which only pro-Imax analysts were permitted to ask questions) they declined to discuss the nature of the offers that had been received. Asked who might want to acquire Imax, Gelfond said, "The number of companies that we think could have interest in us...is quite wide. It could be somebody who has synergy on the technology side...it could be on the marketing side, it could be on the film side."



Martin Lawrence is the voice of Boog (left) and Ashton Kutcher is Elliot in Sony Pictures Animation's Open Season, coming to IMAX theaters in September.

© 2005 Sony Pictures Animation.

THE BIZ

DEALS

Gelfond and Wechsler told the analysts that a strategic partner with capital could enable the company to offer more joint-venture deals like the one announced last spring with **AMC Entertainment** (see *The Biz*, *LF Examiner*, May 2005). Under that deal, Imax provides the projection and sound system to the theater without charge, in return for a larger share of the box office than was provided under the usual lease deals. The CEOs have said that in the long term, such deals are more financially beneficial to the company than its standard lease arrangements.

AMC originally announced that it would install five MPX® systems in its multiplexes, and opened the first four last summer. But it has not yet installed or even announced the location of the fifth.

Gelfond and Wechsler told the conference call that while the search process is pending they will be in a “quiet period” and will not discuss developments or offer detailed guidance on the company’s future performance beyond the current quarter. They said they expect to install only one system and show a net loss of \$0.10 per share in the first quarter of 2006.

This is the second time in six years that Imax has announced plans to seek a buyer. On July 13, 2000, the company issued a release virtually identical to this month’s announcement. The 2000 attempt ended in October of that year, after stock prices dropped by more than 80% over six weeks, partly because no deal had been announced, because of reports that speculators were selling the stock short, and because most of the company’s multiplex customers were declaring bankruptcy and breaking their leases. Shares, which had been as high as \$27.31 in August 2000, were at \$4.27 when the search was canceled on Friday, Oct. 13, and fell as low as \$2.50 by year’s end.

Open Season is next DMR. *Open Season*, the first animated film from **Sony Pictures Animation**, will be converted to 15/70 3D by Imax and released day-and-date with the 35mm 2D release on Sept. 20, 2006. This brings the total of DMR

films in 2006 to six, three of which will be computer animated titles in 3D. It brings to 12 the number of LF films expected this year.

Open Season stars the voice talents of **Martin Lawrence** as a domesticated bear and **Ashton Kutcher** as a mule deer who persuades him to leave his comfortable life with a park ranger (**Debra Messing**) and go out in the wild, three days before the start of hunting season.

The film is the second Sony film, after 2004’s *Spider-Man 2*, to be released to IMAX theaters.

Goodrich theater deal. On March 13, Imax announced that it had signed a deal with Michigan-based Goodrich Quality Theatres to install MPX systems in Batavia, IL, and Portage, IN, both on the fringes of the Chicago metro area. The theaters, which are expected to open in the fourth quarter of this year, will each seat about 350 and feature screens 44 feet (13.3 meters) high and 70 feet (21.2 meters) wide, the largest that the MPX projector is capable of filling. The Batavia screen will be in a new addition to an existing theater, and the Portage facility will be an entirely new 16-screen complex that will replace an older 9-plex about a mile away.

The Goodrich chain includes 270 screens at 31 locations in Illinois, Indiana, Michigan, and Missouri.

Sky High breaks from GSF

In November, **Sky High Entertainment** reclaimed the distribution rights for its films — *Ultimate G’s*, *Adrenaline Rush*, and *Vikings* — from **Giant Screen Films**, which had been handling them for the last few years. Sky High also told GSF that it would handle distribution of *Dinosaurs 3D*, now in production for a December release, itself. Sky High has created its own distribution operation at its headquarters in Quebec City, QC, headed by **Luc Blouin**.

GSF is still handling existing bookings of *Vikings*, but Sky High president **Carl Samson** tells *LF Examiner* that he expects to reclaim them in the near future.

Metreon to change hands

Metreon, the 300,000-square-foot (27,500-square-meter) retail facility built by **Sony Corporation of America** in 1999, is set to be sold to the Westfield Group and Forest City Enterprises, pending approval by local government. The developers already own another, larger, retail center a block away from Metreon.

Metreon is home to the city’s only LF theater, the **IMAX at AMC Loews Metreon**. Although some retailers are expected to leave once the sale is completed, the IMAX and the 15-screen multiplex in which it is located will remain. The IMAX is a 600-seat 3D GT theater with a screen 76 feet tall and 98 feet wide (23 by 29.7 meters).

Imax, Sony to partner on digital?

As this issue went to press, journalist **Joseph Kleiman** reported on the **World Entertactive Web site** (www.worldentertactive.com) that at the Sho-West conference in Las Vegas in mid-March, “**Andrew Stucker**, general manager of digital projection systems for **Sony**, confirmed that Sony has been working on a large format digital projector and is currently in discussion with IMAX for a joint digital partnership. This was verified by an Imax source.”

LFX will follow up this report in a future issue.

PERSONNEL

Vanderploeg is in Estonia

We recently heard from **Katherine Vanderploeg**, formerly with **SK Films**, who sends her regards to former LF colleagues from Tallinn, Estonia. She is living there with her husband, who works for Coca-Cola, and two children, the youngest of whom was born last July.

She says that she is taking time off to look after the family, and that she likes Estonia, which she calls “the best Europe has to offer without all the baggage.”

The Making of Imax's *Deep Sea 3D*

(from *DEEP SEA* on page 1)

Filming underwater

Exploring the undersea world has been Howard Hall's lifelong passion. Since the early 1970s, his photographs have been published in hundreds of books and magazines, including *Life* and *National Geographic*. He has written about the world's oceans for magazines such as *International Wildlife*, *Ocean Realm*, and *Fathoms*, and has authored several books.

It was only natural that his career would evolve from still photography to filmmaking. When the underwater IMAX 3D camera was developed, Hall was invited by producer and Imax co-founder Graeme Ferguson to work in this technically challenging art form. The result was the first underwater LF motion picture, 1994's *Into the Deep*.

Hall's collaboration with Ferguson brought him in touch with Toni Myers, who started her career as assistant editor on *Polar Life*, Ferguson's multi-screen documentary for Expo '67 in Montreal. Three years later, she edited Imax's second 15/70 film, *North of Superior*, and in the 1980s was writer and editor of *The Dream Is Alive*, *Blue Planet*, and *Destiny in Space*, and producer, writer, and director of *Space Station*.

About making *Into the Deep*, Myers says, "The IMAX 3D camera had never been underwater before. Graeme Ferguson had admired Howard's work. He thought he'd be a perfect match for the IMAX 3D medium. *Into the Deep* was highly experimental, and we had some technical bugs to work out of the camera. We were more or less limited to one location, which was never our intention, but that's the way it turned out. We've always wanted to go back and film more diversified creatures and in multiple locations, because it's such a wonderful medium for 3D."

Hall continues, "It was somewhat sur-

prising to us that it took a decade for that to happen. The learning curve was so steep when we were making that film, that by the time we were finished with the project, we were just beginning to figure out how to use the camera system and how to capture good 3D images. For a long time, we just really wanted to build on our experience and try to do better. With this new movie, we have done that.

"When we made *Into the Deep*, the system hadn't been completely finished, so there were some options that weren't avail-

on the other. I have the various controls of the camera, but if we're doing any kind of a camera move, we have to collaborate on it. It's just too big for one diver to handle. For that reason, each of us has a video viewfinder so we can both look at the picture while we're shooting. We also use a specially built underwater communications system so we can talk to each other. You can imagine trying to do composition with two people's hands on a camera. The technical aspects of working with that camera underwater are very, very challenging and it makes the diving very exciting and lots of fun."



Michele and Howard Hall.

able to us during filming — lenses that were on the drawing board that hadn't been finished, that sort of thing. For *Deep Sea 3D*, we had a better selection of lenses and a few other devices that made the images we acquired much more exciting. The biggest change was the addition of the macro lens, which enabled us to get closer shots than we were able to shoot during *Into the Deep*."

Encased in a custom-built underwater housing that essentially turns the camera into a mini-sub, the 3D camera system weighs more than 1,200 pounds. But because the housing can be made neutrally buoyant, the whole rig is virtually weightless underwater.

But it's still so massive that the task of maneuvering it underwater is a two-man operation. Hall says, "Camera operator **Bob Cranston** is on one side of it and I'm

water. The process can take 45 minutes. So it's important to make every frame of film shot underwater count.

Like a diamond cutter, a wildlife filmmaker usually has only one chance to get it right. So most of his time is spent in painstaking preparation. The film team of Hall, Cranston, and two assistant divers first scouts locations unencumbered by camera equipment. Once they've chosen a filming site, two or three launch-and-recovery divers descend to deliver the tripod, as much as 150 pounds of stabilizing weight for the tripod, the camera, and lighting gear. It takes up to 45 minutes to transport and set up all the equipment. Since this activity often stirs up silt and decreases visibility, the filmmakers may have to wait 30 minutes for the water to clear. By the time the animals have cooperated and the desired footage has been

All in a day's shoot

The IMAX 3D camera can shoot only three minutes of film before being reloaded. On land, a skilled camera operator can reload it in a couple of minutes. But underwater, reloading entails hauling the 1,200-pound rig out of the water, opening the housing, removing the two magazines with exposed film, threading up two fresh magazines, re-sealing the housing, and lowering it back into the

Photo by Neil McDaniel. © Howard Hall Productions



Aboard the Ocean Explorer I, the crew raises the IMAX 3D camera housing from the waters of British Columbia.

captured, the crew may have worked for more than two hours to capture three minutes of footage. Then the camera is returned to the surface for reloading.

The four divers on the film team remain at depth for long periods and therefore must often undergo decompression before surfacing. This is done by ascending in stages, waiting for specified periods at certain depths on their way to the surface. It would be impractical to carry the equipment while undergoing decompression, so the launch-and-recovery teams, who have been on the boat while the film team was shooting, retrieve the hardware to prepare for the next shot. Because they don't remain at depth very long, they don't have to decompress.

With all this activity going on, how do the filmmakers keep their animal stars from "returning to their trailers" and refusing to take part when it's time to film?

Hall shares one of his secrets: "One of the tricks of doing this kind of film is choosing subjects that are predictable. You know what they're going to do and you pretty much know how much [human] activity they will tolerate. There are a lot of things that would make wonderful scenes in IMAX 3D that we don't even think about shooting. Lots of times we're down there and one of my crew will call and say, 'Look over here! Look what's happening. This is great!' And my attitude is usually, 'Well, so what?' Being able to get the camera, move it to the animal and shoot it just isn't practical; the animal isn't going to tolerate it. The subjects we do choose will tolerate all the diver activity it takes to set

everything up, along with the accompanying noise and ruckus."

A variety of locations

Filming the diverse lifeforms the filmmakers were seeking involved shooting in many different locations. In all nature documentary work there is a chance that your subject won't be home when you arrive. But Hall's decades of experience, along with

that of his crew, enabled them to predict the whereabouts of their undersea stars with a high degree of accuracy.

Beginning in the fall of 2004, the filmmakers and crew set out for the Sea of Cortez, between the Baja peninsula and mainland Mexico. There they filmed the Humboldt squid, which Hall describes as "probably the most difficult thing we did."

The sequences were filmed at night at a relatively shallow depth of about 30 feet, but over a chasm that was 500 feet deep. Humboldt squid, weighing over 100 pounds each, are dangerous predators that can switch from carnivore to cannibal in an instant. They can change their color about four times a second, flashing from an ivory white to a deep brownish red. "They're actually hard to look at," says Hall. "They change color so quickly, it's like a strobe is illuminating them. When you look at the sequence on film, it almost appears that the camera is malfunctioning. Squid are there and then they're gone. All of that, plus the relative danger, made for a tough shoot."

Myers adds, "You can hardly say [to a squid], 'Okay, could you go over there and pose?' You had to be attracting the squid with bait. You had to have crew carrying bait down from the boat and continuously replenishing the supply, along with lookouts to report on incoming squid locations. We filmed from around nine at night straight through until the early morning. It was absolutely exhausting because of all of the challenges: the water's pitch dark; you can't see them coming until they're about ten feet away; not to

mention, they're quite slimy!"

From Mexico, team *Deep Sea* move to three locations on and off the coast of California. First stop was Catalina Island, where they filmed the mantis shrimp. After the more skittish squid, the shrimp were easier to film: with a fearless attitude, they were more likely to stand their ground. The crew was able to document a confrontation between the shrimp and a hungry octopus. The shrimp has no intention of becoming dinner and uses his powerful front claws to hold off the octopus. The octopus thinks better of it and leaves him alone.

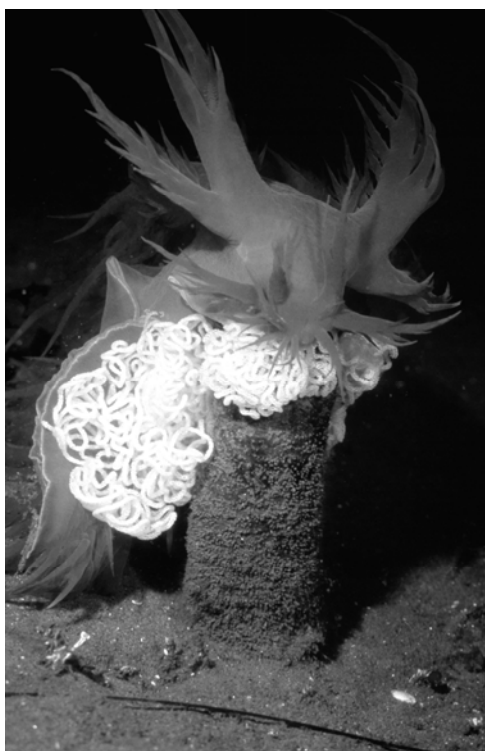
Myers says, "[The shrimp] looks like he was made on Pluto, with these eyes up on stalks and bright indigo tips—they look like blue suede shoes. He is only about 11 inches long, but he is probably one of the most powerful creatures on earth for his size. His claw has been clocked at the same speed as a .22 caliber bullet and it's been known to shatter aquarium glass."

Hall was thrilled to have captured such a dramatic encounter on film. He says, "I really love the mantis shrimp sequence. He's quite spectacular. He does a display where he extends all of his appendages and stands up, which says to the octopus,

(see DEEP SEA on page 8)



The mantis shrimp.



The rainbow nudibranch.

(from **DEEP SEA** on page 7)

'Careful. I'm dangerous, too.' Eventually, he actually goes out with his claw and whacks the octopus a couple of times to scare it off. It looks great in 3D."

The crew then moved on to the breakwater off Monterey, where they filmed jellyfish and a multicolored animal called the rainbow nudibranch, a member of the sea slug family.

The team headed south to San Diego, where they filmed a scene of the incoming surf in La Jolla. Michele Hall explains, "We mounted the housing on a cart and wheeled it down the beach. We tied a rope to it and pushed it into the surf line and let waves break over the top of it. That was a challenge, but the effort resulted in beautiful footage, and the film's opening shot."

Next stop was a special spot off Kona, Hawaii, to film a sequence the filmmakers call "the Turtle Spa." Howard Hall says, "[Green sea] turtles come from long distances to this one spot in Kona where reef fish will clean the algae off of their shells. If they didn't do that, algae would continue to grow and eventually the turtles would have a hard time swimming. They need this cooperative behavior in order to

be healthy. And these fish benefit because they get something to eat. There are lots of kinds of symbiotic relationships like that in the ocean, and it was our aim to show just how vital these relationships are."

Myers adds, "The turtles look absolutely tipsy with pleasure. They just glide in and hunker down and allow all these yellow and black fish to go to work." Before departing the Hawaiian waters, the team also filmed the elegant and enormous manta ray in a nighttime forage for food.

At the beginning of summer 2005, the production set down in Cape Hatteras National Seashore, on North Carolina's Outer Banks. Offshore, 120 feet down, lie the remains of the *Papoose*, a 400-foot-long tanker sunk by a German U-boat in 1942. Now the wreck is a habitat for a variety of marine life, including sand tiger sharks.

Hall says, "Filming on the shipwrecks off North Carolina was interesting work, because we were doing really deep dives. Our longest dive was in North Carolina: we were underwater for four and a half hours. We spent two hours underwater at 120 feet, and then we had to spend two and a half hours of decompression at the end of the dive. And we did that on four consecutive days."

Many people assume that sharks are dangerous to humans, but this is usually not the case. There are few known man-

eaters. The risk depends on the animal's disposition, the environment, food availability, and many other factors. Hall and his crew did not use shark cages because sand tiger sharks are not dangerous, frequently joining divers who visit the World War II wreck.

After North Carolina, the team moved south to the Bahamas, where they shot sequences with lemon sharks, Caribbean reef sharks, grouper, and many other creatures who call the coral reef home. The filmmakers were also confronted by tiger sharks, which, unlike sand tiger sharks, are aggressive and have been known to attack humans. Even so, Hall didn't use the shark cages, relying on his years of experience to stay safe.

In August the crew traveled to the Flower Garden Banks National Marine Sanctuary in the Gulf of Mexico to film the annual coral spawning. Myers explains, "The reef is 115 miles out into the Gulf, which is about a 12-hour ride, and the spawning only happens one night a year, eight days after the full moon in August, for two hours. You'd better be there. The whole reef spawns and it's just astonishing. It's like watching something out of the Hubble Space Telescope: galaxies of eggs release in huge drifting clouds."

Michele Hall picks up, "The scientists have studied it enough that they can pre-



A sand tiger shark.

dict which species will spawn at what time of the evening. It's really quite a spectacular scene. You enter the water at night and even though it's dark, the visibility is often pretty clear. But within an hour of the coral's spawning, the visibility has dropped to ten feet or less. The whole sea is just filled with coral spawn."

In preparing to film this rare event, Hall and his crew went through a litany of "what-ifs" to ensure that nothing would go wrong. All equipment was put through quadruple checks. Everything was in place and all systems were "go." Moments before the spawning, Michele Hall recalls, "I was on the boat coordinating the deckside activities, when Howard frantically notified me that the lights had suddenly gone out! At first, we thought it might be a blown fuse, but we quickly determined that there was a problem with one of the light cables. The divers had a back-up cable and lamp with them underwater, so we rigged it up just seconds before the coral started spawning. When we looked at the cable the next morning, we discovered that a barracuda had bitten through it. We have no idea what the result was for the fish, but thanks to preparedness and a fast-thinking crew, we got the shot."

After a break of a few weeks, shooting moved north to the last location in the film's year-long global trek: the waters around British Columbia, Canada. Off the eastern coast of Vancouver Island, Hall and Cranston's camera captured swarms of jellyfish, several wolf eels, and a giant Pacific octopus on the hunt.

Howard Hall remembers, "Working in British Columbia was probably the most interesting diving that we did, because it was so technically difficult. Water temperature was as low as 46 degrees and the diving gear that we were using was even more elaborate than what we typically use. All of the camera crew was diving with

mixed-gas re-breathers, as we always do, and heavy dry suits with lots of insulation under the suits. We wore full-face masks, so that we'd have better communication and so we could keep our faces warm, and dry gloves. It was all really complicated diving gear, in addition to this complex camera system that we were using."

Adding to the difficulty were the powerful currents of the Inland Passage, which is heavily influenced by the tides. The divers, in their cumbersome suits, had to combat strong ocean currents while trying to film the planned sequences. And yet, according to Hall, "Everything we seemed to do up there just turned to gold. We had one sequence after another that just came off beautifully."



The Deep Sea 3D crew on M/V Solmar V in the sea of Cortez.

Throughout the year of filming, the team was always at the mercy of the weather. Myers says, "We avoided three hurricanes. The first one, Javier, was headed right at us when we were in the Sea of Cortez. We had to get the boat back into a safe harbor, unload it, and get to the safety of a motel to avoid it. The crew missed Katrina by hours, literally, in the Gulf of Mexico. And then they escaped Dennis in the Caribbean by a couple of days."

The final result

Hall and his crew feel fortunate to have been relatively unaffected by the storms and are enthusiastic about the footage they captured. Myers continues, "One of

the amazing things about *Deep Sea 3D* is that you'll see astonishing creatures that could inspire science fiction. You couldn't invent these things. What I would hope is that people will be delighted, awed, made to laugh as they meet these different characters. And ultimately, that they will be inspired when they leave the theater to help preserve the health of our oceans."

Michele Hall adds, "This comes back to why we made the film. Besides dealing with the technical challenges and enjoying getting out to dive, for me, being able to bring these stories and bring the ocean to life to people around the world is a very big motivation for doing the work."

Howard Hall concludes, "One of the things that people don't really seem to understand is the relationship between biodiversity and the health of the environment. The ecosystems work because of the interrelationships between the animals. It's very simplistic to think that you can just take an animal out of the ecosystem and it's not missed. Remove one species, and many other species are influenced by that removal. Remove enough species, and the ecosystem will actually collapse. In order for the system to work, it requires all these different

animals cooperating with each other. When they're gone, the interrelationships are also gone.

"The message that we're trying to get out in the film is that biodiversity is important because these ecosystems are communities. When too many members are removed, the community goes." But Hall is quick to add, "When watching the film, none of this feels like medicine. We've made a beautiful, entertaining, funny film about the ocean communities."

Deep Sea 3D opened in 49 IMAX theaters on March 3.

This article was adapted from material provided by Imax Corporation.

Surviving the Making of *Wired To Win*, Part 2

(from *WIRED* on page 1)

Connolly, a brilliant tactician and our rock; **Rodney Taylor**, our intrepid DP; **Larry McConkey**, a brilliant Steadicam operator and favorite of **Martin Scorsese** and **Brian DePalma**; and **Larry Blanford**, aerial cinematographer and **Steven Spielberg**'s second unit director. Our entire 50-person team pulled together and we lived one day at a time.

And what days those were. Even if we hadn't been thrown this incredible challenge, it wouldn't have been one "easy" tire production. We had day teams working simultaneously, one team shooting the race while the other team moved ahead to the next locations. They built platforms and secured 30-meter (100-foot)-high cranes on sheer cliffs, roping off and guarding every mountain position 72 to 96 hours in advance of the race. Our teams braved every possible weather condition, including a record-breaking heat wave, and jockeyed among record-breaking numbers of fans. On the Alps d'Huez alone there were over a million spectators on the summit.

Our hotels were secured by January, and most of them were from our filming locations. Between breakdowns, traffic jams, emergency food shortages, renegotiating contracts every day with hundreds of other journalists and television crews, we barely slept for three weeks, all the while never knowing if the footage we were getting would be what we needed.

Bayley: But our motorcycle camera was working wonderfully, communicating well with the helicopter. On the days when Blanford was not operating the motorcycle camera, he was getting some great aerial shots, aided brilliantly by ace movie pilot **Fred North**. Between the moto, the helo, and the fixed cameras along the route, we were now getting some absolutely spectacular shots as the race crossed the Alps and then streamed south through Provence to the Mediterranean coast. In the Pyrenées, though now also plagued with back

spasms due to a change in riding position, Tyler pulled off the impossible. On the steepest mountain climb of all, he sprinted away from the *peloton* (the racing pack), opened a five-minute lead, and kept it for 90 kilometers (54 miles), all the way to the finish line in Bayonne. He had taken his first stage victory in the Tour de France.

When the Tour finished in Paris, Tyler had moved up to fourth place behind the

we'd witnessed a great story, a real-life tale of mind over matter, dramatically illustrating the resilience and resourcefulness of the human brain. And we knew we had more than enough footage of Tyler to tell that story. What we could not possibly have guessed was that the footage without him — of skilled and courageous Frenchmen, Australians, Belgians, Danes, Germans, and Spaniards enduring three dramatic sprints, the mind-climbs, and dangerous downhill turns — would turn out to be the most valuable.

Now we have to dissolve to a September 2004 day in Girona, Spain, where many pro cyclists have gathered during the racing season, including Lance Armstrong and Tyler Hamilton. We were back in production for pickup shots and close-ups we couldn't get during the Tour itself. A few weeks earlier, Tyler had won the Gold Medal in the cycling time trial at the Athens Olympics. Everything was great.

In our Spanish hotel, we got one of those fateful calls: "Did you hear the news? Tyler is accused of blood-doping in the Tour and in the '04 Tour of Spain... his four samples were positive..."

"This is the first time anyone has tested positive with this new test." Blood-doping? "We're not talking about illegal drugs here...it's called homologous blood-doping and it involves transfusing yourself with someone else's red-cell-enriched blood...it was perfectly legal through the Los Angeles Olympics, but it's been banned since then."

JoAnna: I had never been involved in a production that had quite so many devastating turns of events. The cataclysmic crash in the Tour, and then the terrible news of blood-doping allegations against our friend Tyler Hamilton. We would avert disaster only to find the sky falling again. Would this film ever be made? We were determined it would not only



The crew in Nice.

indomitable Armstrong, **Jan Ullrich**, and **Alexandre Vinokourov**. And, thanks in large part to his astounding performance, his team finished number one. Because of a last-minute misunderstanding with ASO, we nearly missed the moment when Tyler and his team mounted the podium on the Champs Elysées to receive the trophy. We needed a crane to get above the crowd, but were told it wasn't allowed on the famed boulevard. We started rolling it out anyway, the decision was reversed, and Rodney got the shot. It was a cliff-hanger to the very end.

Exhausted as we were, we knew that

be made, but that it would be wonderful.

Our production was now down to the core team: myself, Bayley, Daniel, and Myles, who now took on the mantle of film editor. We needed to respond to the situation as quickly as possible. It was my job to explore all of our options with the leadership at Partners, the National Science Foundation, and to discuss our situation with our then prospective corporate sponsor, **Ortho-McNeil Neurologics, Inc.**, whose president **Neal Fowler** couldn't have been more sympathetic to our circumstances. We knew Tyler's situation – he declared his innocence and immediately set to work to create a rock-solid legal defense. But we all knew how long this process would likely take.

It was clear we would have to have a heart-to-heart conversation with Tyler to discuss the ramifications of the allegations for the film. I was not looking forward to this call because we had to present some tough choices, but Tyler rose to the occasion as the true pro he has always been. We discussed the timing of his case as well as the effects of the publicity on the film. We agreed to wait as long as we could to see if the situation could be sorted out, but we made it clear that the waiting period could only be a matter of weeks, not months. And as much as it pained us, we talked about our only other alternative – changing the storyline to focus on other characters and events in the



Director Bayley Silleck and co-writer Daniel Ferguson.

Tour. Tyler and his wife **Haven** understood immediately, and we are forever indebted to them for their grace in this terrible tangle.

[Shortly before this issue went to press, the Court of Arbitration for Sport rejected Hamilton's appeal. His two-year suspension from competitive cycling will end in September 2006. – Ed.]

And as it happened, we ultimately had to move forward or forgo the film and project altogether. Bayley, Daniel, and Myles had the courage to let that great story and script go, as we all figured out how to tell the story of the human brain through different eyes. But whose eyes? And how would we get this done as the clock ticked and fall 2004 became winter 2005?

Bayley: At the end of the 2004 shoot, we were back in Paris. At JoAnna's request (command, more like), while Myles, Rodney, and the crew prepped for a trip to the Alps, Daniel and I sat in a hotel room, looked out at the rain, and pondered the possibilities for a new storyline. One image from the 2003 Tour had haunted us: the young French rider **Jimmy Casper**, splayed out and immobile on the tarmac in the same crash that injured Tyler. Paramedics had quickly fitted Jimmy for a neck brace, then transported him to the hospital for an MRI brain scan. He, too, had returned to the race.

A few weeks later, Daniel was interviewing Jimmy and showing him a DVD of our 2003 race footage. Jimmy turned out to be a great character: very Gallic, very charming, and very articulate about the travails of professional cycling. He had indeed continued to ride, despite neck and shoulder injuries, and a body covered with what cyclists wryly call "road rash." Unlike Tyler, he didn't get to the finish in Paris that year but, on the highest climb in the Tour, the legendary Col du Galibier, Jimmy achieved a triumph all his own.

As he told us in his typically direct style: "I had quit the Tour the year before and it had been difficult psychologically. I cried like a baby in the ambulance. But this year I didn't cry. I knew I had given it everything I had; I had gotten over the Galibier and I could leave with my head high."

Jimmy's courage inspired his even younger teammate, Australian **Baden Cooke**, to win the Tour's Green Jersey as best sprinter. This story was better than anything we could have scripted: Baden wins his first stage in the Tour with a stunning sprint to the finish; then, exhausted and dehydrated after the Pyrenées, he loses the Green Jersey to a fellow Aussie, the tough veteran **Robbie McEwen**. But he has one final chance to get it back, on the last day on the Champs Elysées in

(see **WIRED** on page 12)



Racer Jimmy Casper.

(from **WIRED** on page 11)

Paris. He and McEwen slam into each other at the finish line and our boy Baden beats him out by little more than the width of a tire — and wins the Green Jersey. Minutes later, Baden is awed to find himself on the awards podium with Yellow Jersey-winner Lance Armstrong.

JoAnna: Don't let Bayley fool you with his game face. This change in direction was extraordinarily painful for our team, particularly since the film had to premiere before the end of the year. But we knew we were on the right track when Daniel approached Jimmy, which in turn led to Baden's wonderful story. Our friends at ASO also helped by making available to us all of the live feed footage of the 2003 Tour. This kind offer far exceeded our original deal, and gave us some critical footage we could then use to support Jimmy and Baden's story.

As Bayley and Daniel wrestled with the new storyline, Myles set up our first editing suite in New York and began logging shots and preparing for our marathon film edit. These efforts were complicated by the start of CGI work on the brain imagery, which involved the core team, Partners' science advisors, external science advisors, a crack medical illustration team, and our friends at **nWave Pictures**. The CGI execution began in January 2005 and ended with the last of the neuronal network sequences just weeks before our Dec. 5 premiere in Boston.

A rigorous series of rough-cut reviews began in late April and continued through the end of July. We screened the film for Partners' advisors and leadership; scientists convened at the **Dana Alliance for Brain Initiatives**; profes-

sional filmmakers at the Boston-based **Filmmaker's Collaborative**; and, through **RMC Research**, for three non-professional focus groups composed of adults and young people. The feedback was astonishingly helpful, and we decided to extend our editorial processing by six weeks to fully embrace the suggestions. We could afford this thanks to Myles' eagle eye on our production budget. Bayley and Daniel threw themselves into this new phase of scripting, and Bayley and Myles entered the extended editing phase with a solid direction for integrating the personal and science stories.

As we came down to the wire, our composer **Phil Marshall** created one of the richest and most textured scores we had ever heard. He confessed to us that he believed it to be his best work ever. We were able to obtain the talents of **Alfred Molina** as narrator. What a pleasure it was to hear and see a real pro at work... and to hear his family stories over lunch in London.

As we approached the Dec. 5 command performance, we became more and more confident. The film, we believed, was getting better and better. Now if we could only finish it by the 5th! Jimmy and Baden's stories worked well with the science and, as music and narration were laid in, we felt the emotion of their stories reach new and poignant levels.

Bayley: Our film — titled *Wired to Win: Surviving the Tour de France* — was now the story of Jimmy and Baden, and what a story it turned out to be! Their motivation, courage, and resilience — combined with cutting-edge CGI — illuminate the powers of the human brain in ways that are rather different from what we had first envisioned but, I think, even more effective. We did indeed get



Cinematographer Rodney Taylor on the crane.

swallowed by the project but, like our Tour de France cyclists, we survived.

JoAnna: After five years in the trenches on this film — from first idea, to NSF application and award, production, corporate sponsorship, production reversals and solutions, to the December 2005 opening — it all truly came together. And our tiny core team — standing on the shoulders of hundreds of colleagues and friends — came to feel proud of the work we had done. We faced down the worst, not once, but twice — not to mention all those lesser crises along the way — and *Wired to Win* happened after all. Now it's in distribution with Mark Katz at National Geographic Giant Screen Film Distribution, and we have all moved on. We think back on everything that happened, and, like veterans of a war, our great tragedies are now just funny stories we tell each other. We're like army buddies that way.

Wired to Win: Surviving the Tour de France, opened in December 2005, and has been booked in 20 LF theaters to date.

JoAnna Baldwin Mallory has created and produced documentary films for public television, including *Out of the Past*, an award-winning eight-hour series on archaeology. She is now developing new LF and television projects in the sciences.

Bayley Silleck has directed six LF films, including *On The Wing*, *Cosmic Voyage*, and *Lost Worlds: Life in the Balance*. *Cosmic Voyage* was nominated for the Best Documentary Short Subject Oscar in 1997.



Filming with the Steadicam.

Premiering This Month

V for Vendetta: The IMAX Experience

Set against the futuristic landscape of totalitarian Britain, *V For Vendetta* tells the story of a mild-mannered young woman named Evey (Natalie Portman) who is rescued from a life-or-death situation by a masked man (Hugo Weaving) known only as "V." Incomparably charismatic and ferociously skilled in the art of combat and deception, V ignites a revolution when he urges his fellow citizens to rise up against tyranny and oppression. As Evey uncovers the truth about V's mysterious background, she also discovers the truth about herself – and emerges as his unlikely ally in the culmination of his plan to bring freedom and justice back to a society fraught with cruelty and corruption.

Also starring Stephen Rea, John Hurt, and Stephen Fry.

Directed by James McTeigue, written by



Andy Wachowski and Larry Wachowski, based on the graphic novel by Alan Moore and David Lloyd. Produced by Joel Silver, the Wachowski Brothers, and Grant Hill.

Premiering March 17 in conventional and IMAX theaters.

(from **SHORTS** page 28)

Motor Company will be working with theaters to develop promotional opportunities with local Ford dealers.

Streep to narrate Hurricane

Oscar®-winning actress Meryl Streep will narrate MacGillivray Freeman Films' *Hurricane on the Bayou*, the company has revealed. Streep previously narrated MFF's *The Living Sea*, which was nominated for an Academy Award for Best Documentary Short in 1995.

As reported here last month, the release of *Hurricane* has been delayed from June to December 22, to permit director Greg MacGillivray to restructure the film and incorporate new material, including concert scenes shot last month with musicians Allen Toussaint and Marva Wright.

Columbia, SC, could get IMAX

The South Carolina legislature is considering a state budget that includes \$5.3 million for a new planetarium and IMAX theater at the South Carolina State Museum in Columbia. The complex, which will include an observatory, has been planned for several years, and received a \$2 million grant from NASA that was announced five

years ago.

Museum director Willie Calloway told the local press, "The museum has basically been the same product for about 18 years now. We desperately need to upgrade the product to be competitive."

If the funds remain in the final budget, construction could begin in the fall of 2007. The state already has two IMAX theaters, in Myrtle Beach and Charleston.

Peace to be presented at GSCA

Peace, a new project that will include an LF film, a four-part HDTV series, a sound-track CD, and other elements, will be presented as a Film in Development at the Giant Screen Cinema Association conference in Los Angeles this month.

Produced by Hildebrand Productions, "Peace takes a journey that revels in the hopes, dreams, and courage of the human spirit. An epic quest of unimaginable adversity, unearthing a basic human goodness that exists in all cultures."

Director Dale Hildebrand says that the project is supported by two Nobel Peace Prize recipients, UNESCO, UNICEF, and the United Nations High Commission for Human Rights, among other organizations and individuals.

Worldwide LF Theater Inventory

As of January 1, 2006

By Manufacturer

Mfr	Af	As	Eu	ME	NA	SA	Tot
CDC		2	1		3		6
GOTO		23		1			23
IMAX	2	41	43	6	163	1	257
IWRK		22	7		22	1	52
KINO		1	2		5		8
MEGA	1	3	6	1	15	1	27
Other		7	9		3		19
Total	3	99	68	8	211	3	392

By Format and Operator Type

C = Commercial Standalone CT = Theme Park
CM = Multiplex I = Institutional

		C	CM	CT	I	Total
Africa	8/70				1	1
	15/70		2			2
	Total		2		1	3
Asia/Pac	8/70	5		6	22	33
	10/70			2	19	21
	15/70	10	9	2	24	45
	Total	15	9	10	65	99
Europe	8/70	3	5	5	11	24
	15/70	12	15	5	12	44
	Total	15	20	10	23	68
Middle East	8/70		1			1
	10/70				1	1
	15/70	1	4		1	6
	Total	1	5		2	8
North America	8/70	6	8	1	26	41
	15/70	26	52	4	88	170
	Total	32	60	5	114	211
South America	8/70				2	2
	15/70				1	1
	Total				3	3
World	8/70	14	14	12	62	102
	10/70			2	20	22
	15/70	48	82	11	127	268
	Total	62	96	25	209	392



* New listing.

Underlined titles are 3D

Updated information is printed in bold.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Poseidon

Radiant Productions; distributor: Warner Bros.; director: Wolfgang Petersen; script: Mark Protosevich, Akiva Goldsman; producers: Wolfgang Petersen, Mike Fleiss, Duncan Henderson, Akiva Goldsman. Cast: Josh Lucas, Kurt Russell, Emmy Rossum, Richard Dreyfus. Release: May 12, 2006.
— Film will be converted to 15/70 with the IMAX DMR process.

Ride Around the World (formerly *Ride with Cowboys*)

Trinity Films; distributor: tba; director: Harry Lynch; DP: Rodney Taylor; script: Harry Lynch, Jasper Wynn; line producer: Greg Eliason; producer: Brady Dial; senior producer: Jeff Fraley. Release: June 2, 2006.
— Principal photography is complete. Post production is under way.

Superman Returns

Red Sun Productions; distributor: Warner Bros.; director: Bryan Singer; DP: Newton Thomas Sigel, ASC; score: John Ottman; script: Dan Harris, Michael Dougherty; producers: Gilbert Adler, Jon Peters, Bryan Singer. Cast: Brandon Routh, Kevin Spacey, Kate Bosworth, Eva Marie Saint. Release: June 30, 2006.
— Film will be converted to 15/70 with the IMAX DMR process.

Mar '06

July '06

Jan

**DeepSea
Vendetta**

**Poseid
Cowboy**

Superman

AntBully OpenSea

Happy

**Dino3D
Hurricane**

Ant Bully

Playtone Films; distributor: Warner Bros.; writer, director, producer: John A. Davis; producers: Gary Goetzman, Tom Hanks; executive producer: Keith Alcorn. Cast: Zach Tyler, Nicolas Cage, Julia Roberts, Meryl Streep. 3D. Release: Aug. 4, 2006.
— Film will be converted to 15/70 3D with the IMAX DMR process.

Open Season*

A domesticated grizzly bear buddies up with a deer and leaves his sheltered life during hunting season. Meanwhile, Beth, the forest ranger who raised the bear, embarks on a desperate search to find him. *Sony Pictures Animation; distributor: Sony Pictures Releasing; directors: Roger Allers, Jill Culton, Anthony Stacchi; script: Steve Bencich, Ron J. Friedman; executive producers: John B. Carls, Steve Moore. Cast: Martin Lawrence, Ashton Kutcher, Debra Messing. 3D. Release: Sept. 29, 2006.*
— Film will be converted to 15/70 3D with the IMAX DMR process.

Happy Feet

Kingdom Feature Productions; distributor: Warner Bros.; director: George Miller; script: Warren Coleman, John Collee, George Miller, Judy Morris; producers: Bill Miller, George Miller, Doug Mitchell. Cast: Hugh Jackman, Nicole Kidman, Robin Williams, Elijah Wood. 3D. Release: Nov. 17, 2006.
— Film will be converted to 15/70 3D with the IMAX DMR process.

Dinosaurs 3D (wt)

Sky High Entertainment; distributor: Sky High; director: Marc Fafard; DP: William Reeve; aerial DP: Carl Samson; script: Marc Fafard; score: Pierre Rousseau; producer: Carl Samson. 3D. Release: Dec. 1, 2006.
— Principal photography is complete. CGI is under way.

Hurricane on the Bayou

MacGillivray Freeman Films, Audubon Nature Institute; distributor: MacGillivray Freeman Films; director, producer: Greg MacGillivray; camera: Greg MacGillivray, Brad Ohlund, Jack Tankard, Ron Goodman; script: Glen Pitre; executive producer: Audubon Nature Institute. Narrator: Meryl Streep. Release: Dec. 22, 2006.
— Release has been delayed to allow revisions to the storyline.

- February: Returned to Louisiana to film residents speaking about the effects of Katrina on their lives.
- Creating new CGI to simulate the force of the hurricane.

Big Wave Hunters

Deep Water Films in association with Graphic Films; distributor: tba; director: Ryan Casey; DP: Steve Ford; co-producer: Ian Pancer; producers: Ryan Casey, Steve Ford. Release: Early 2007.
— January: Captured 50-foot waves at Mavericks near San Francisco.
— Planning to film in Maui and Todos Santos in Mexico.

The Alps: Giants of Nature (wt)

MacGillivray Freeman Films, 4iS Four Eyes AG; distributor: MacGillivray Freeman Films; director, editor: Stephen Judson; producer: Greg MacGillivray; script: Stephen Venables, Stephen Judson; executive producers: Alexander Biner, Harrison Smith. Release: March 2007
— April-May: Filming will resume in Switzerland.

Fly Me to the Moon

nWave Pictures; distributor: nWave Pictures Distribution; director: Ben Stassen; script: Domonic Paris; producers: Charlotte Huggins, Gena Gallo; executive producers: Ben Stassen, Domonic Paris. 90 minutes. 3D. Release: Spring 2007.
— Animation has begun and will continue through early 2007.
— Will be released as a digital 3D feature, and possibly in LF 3D as well.

Balloon Fiesta (wt)

Immortal Classics; distributor: tba; writer, director, producer: Ted Gomillion; LF camera: Lee Parker; HD camera: Gary Marshall, Sid Findley, Russ Fink; executive producers: Stephen Komadina, Ted Gomillion. Release: 2007.

Dolphins & Whales 3D (wt)

3D Entertainment, McKinney Productions; distributor: 3D Entertainment; director: Jean-Jacques Mantello; DP: Gavin McKinney; score: Christophe Jaquelin; executive producer: François Mantello. 3D. Release: 2007.
— October expedition postponed to next spring.

BigWave Alps

FlyMe

Balloon Dolph3D



Filming for Deep Sea 3D. Top left: Director Howard Hall pushes the IMAX 3D camera and housing out of the surf at La Jolla, California. Top right: Camera technician Stuart MacFarlane reloads the 3D camera.. Bottom: Hall and Bob Cranston filming a green sea turtle.

From Moviegoers to Moviestayers

(from **MOVIES** on page 1)

century later, the subject of one of this year's crop of best picture Oscar® nominees, *Good Night, and Good Luck*. — offers the pronouncement: "Speed is good only when wisdom leads the way."

Fifty years later, moviegoing habits are changing at a speed that would've spun Murrow's head.

Increasingly, moviegoers are being replaced by movie-stayers, proud owners of home-entertainment systems with big, flat, wide high-definition screens — the room equivalent of CinemaScope.

Business at American movie theaters dropped 7.5% in 2005. Make no mistake: the admission total, 1.42 billion, represents a lot of people who haven't yet let the harangue of preshow advertisements or the cost of the nachos dent their habits.

Yet today you can download *Battlestar Galactica* or *Lost* — and soon enough, probably, feature films, heavy on the close-ups — onto all 2.5 inches of a video iPod screen. You can park your carcass in front of your monster flattie in the living room and order *The 40-Year-Old Virgin* on pay-per-view. You can pop in a DVD to watch on a portable player as you ride the Brown Line home. (That was me the other week. A year ago I would've done a Danny Thomas spit-take had anyone suggested I'd be watching a lap-size movie on a train.)

For now, virtually all films still enter the marketplace the old-fashioned way. They play the theaters, and three or four months later they come to DVD and pay-per-view. But a few low-budget pictures, such as **Steven Soderbergh's** *Bubble*, are getting out there in a different, multi-pronged way, with near-simultaneous release in theaters and to home screens.

A JPMorgan study released in December sounded a dire warning bell for theater owners, should mainstream Hollywood pictures shift to a multiplatform release scheme. The study predicted a 49% decrease in traditional box-office revenue if movies were made available simultaneously in the theater and on DVD. DVD sales could increase 78%, according to the study, and rentals could rise by 64%.

The winner? The movie studios, whose revenues could gain 36% overall.

The loser? Exhibitors.

"If the release windows collapse and the product becomes homogenized," says **John Fithian**, president of the **National Association of Theater Owners**, "cinemas are in substantial danger." And Fithian wonders: If Hollywood starts releasing movies in all formats simultaneously, will the movies themselves become smaller?

Hollywood hardship

When TV sets began proliferating in American homes in the early 1950s, Hollywood took it in the shorts, box-officewise, before fighting back with a variety of showmanship strategies. Its development predated TV's popularity by several years, but *This is Cinerama* walloped 1952 movie audiences with a wraparound screen — it was IMAX for the gray-flannel-suit era — and a dizzying swoop down the roller coaster at Coney Island. (Check out the Web site widescreenmuseum.com, curated by Houston's Martin Hart; it's obsessive about the widescreen delights of yore.)

A year after *This is Cinerama* came the far less nausea-invoking first CinemaScope production, *The Robe*. It was followed in quick succession by everything from *White Christmas* (in VistaVision) to *Oklahoma!* (shot in the Todd-AO process), handing audiences the biggest cornfields they'd ever seen. At the same time it was the smaller, grittier, black-and-white pictures that won most of the early '50s Oscars: *From Here to Eternity* (1953), *On the Waterfront* (1954) and in 1955, *Marty*, the first and only best picture based on a TV show.

With *Around the World in 80 Days* winning best picture of 1956, Hollywood insiders rewarded **Mike Todd**, a nervy outsider who nearly went bust financing the project. The Academy members were also reminding audiences that a big show was something you could not get on the small screen.

The perception that movie industry grosses started heading south thanks to television isn't entirely true, says **Tom Gunning**, professor and chair of the Com-

mittee on Cinema and Media at the University of Chicago. After World War II, he says, the suburban leisure culture began cutting into moviegoing attendance. Military men came home from the war, fired up the barbecue and "had the neighbors over for highballs," as Gunning puts it. "There was a whole new emphasis on domesticity."

Gunning likens the current home-entertainment watch-at-home boom to the stereo culture of the 1950s and '60s. The same way our parents and grandparents would "invite their friends over to hear a sound demonstration," he says, early 21st century consumers are blowing wads of cash on the highest-definition film viewing experience they can (or can't) afford and wowing their peers.

You'd think **Mark Cuban**, co-head of **2929 Entertainment** and the HDNet satellite TV network, would be the leading spokesperson for cocooning. He's certainly the leading spokesman for releasing movies, such as *Bubble*, in a variety of platforms at once.

Not much came of *Bubble's* multiplatform release, but Cuban, who also co-owns the art-house theater chain **Landmark Theatre Corp.**, says multiplatforming is the wave of the future. "It's the Starbucks theory," he says. "The more there are, the more coffee people consume." All the same, he says, he would rather see *Bubble* in a theater than at home. And this is a man whose biggest home screen is so big he doesn't even know how big ("somewhere over 100 inches," he estimates).

Cuban points out that he is not a teenager, historically — according to recent demographic history, at least — the sought-after eyeballs. "Part of the fun if you're 16," he says, "is going to a horror movie such as *Hostel*" — never mind that 16-year-olds aren't supposed to be seeing R-rated gore-fests unaccompanied by a parent or adult guardian; millions do — "and then you're text-messaging and instant-messaging your buddies about who's getting slashed, and how." If this sounds foreign to you, you are not 16.

"Improve the experience"

The theater owner association's Fithian realizes that more and more customers are hacked off about the present-day movie-going environment at its most intrusive. "We have to continue to innovate and improve the experience," he says. He points to the forthcoming digital projection technology, "the biggest technical transition since the advent of sound," he says. It will feature "resolution levels you can't obtain at home." Maybe that'll reverse the decline in attendance. Maybe more good movies will help.

This summer brings a full load of costly would-be blockbusters: *Mission: Impossible III*, *Superman Returns*, *Poseidon*. [The last two will be released in IMAX DMR® versions. -Ed.] Unlike Fithian, many industry observers think the specter of multiplatforming won't shrink the number of spectacle-intensive blockbusters. Look at

The Chronicles of Narnia, they say.

Whatever size the picture, "I find no substitute for the big-screen experience," says **William Mitchell**, author of "What Do Pictures Want?" and professor of English and art history at the University of Chicago. "I mean, who wants to watch *King Kong* on a cell phone? I just like watching movies with a lot of strangers and experiencing the shared reception of something. These substitute technologies, no matter how high the resolution on the screen in your den, they can't give you that."

Mitchell and others believe size will always matter, even in this any-size, any-time era of film consumption. "For every shrinking screen in every iPod, there needs to be an IMAX," says **Rich Gelfond**. He is not what you'd call a disinterested party: he is the co-chairman and co-CEO of **Imax Corporation**, which has done

well with its 35mm-to-IMAX "repurposing" of such populist successes as *Charlie and the Chocolate Factory*. (Next up for IMAX, in simultaneous release with the conventional big-screen launch: *V for Vendetta*.)

The University of Chicago's Gunning sees movies becoming more like music, "an ambient part of our environment rather than something we go to the movie theater to see. Though we'll still go to the movie theaters. Some of us will, anyway.

"Things always work in opposition," he says. Who knows? Years from now, if enough people have tried watching a wide-screen blockbuster on a 2.5-inch iPod screen, "next thing you know, Cinerama will come back."

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(from **MAILBOX** on page 3)

That's a total of \$4.25 million in extra costs. It would require about \$10 million at the box office just to recoup those costs, and my guess is that a good portion of the people who would see it in 15/70 would see in digital 3D anyway, if that were their only option.

Here is another way to look at it: with \$4.25 million, we could finance the down payment on the conversion of about 85 multiplex screens to digital 3D, at \$50,000 per theater. In exchange we could probably negotiate a much higher percentage of the gate, maybe as much as 80%. This could be a smarter move than investing in a 15/70 release.

This lead us to the next issue. What is the future of DMR?

Just a few years ago there were over 25 original LF films listed in *LF Examiner's* production timeline at any given time. In the last issue I counted only eight. At this rate, we could drop to three or four original 15/70 films released per year by 2007 or 2008. And this month we find an unprecedented six DMR films, three of them 3D, all to be released in 2006. Despite the apparent vigor of this market segment, I think DMR won't have a fighting chance once digital 3D cinema becomes a reality worldwide.

Look at it this way. **Disney**, the studio with the best marketing machine in the world, was unable to make it work financially. The least successful of their digitally remastered films, *The Lion King*, earned more money at the box office than the most successful DMR release to date, except for *The Polar Express*. But once they realized that the business model did not work, they got out of the business. To Disney's credit, they even got involved in original 15/70 production. But here, too, they have had a rough ride. If Disney couldn't make it work, I don't see how anybody else can.

LF film production and distribution is a niche market and DMR has failed to turned our industry into a mainstream entertainment platform. With the rapidly growing digital 3D network, it will soon be impossible for any studio to justify releasing their valuable property in 15/70. Sure, *The Polar Express* was a huge success, but that was before the advent of the digital 3D network.

I do see light at the end of the tunnel. Last January, the **Tycho Brahe Planetarium** (and Omnimax theater) in Copenhagen installed a digital 3D system. The investment was less than \$500,000 and they are experiencing a 40% increase in overall attendance.

The technology is now available to convert the giant-screen venues to digital 3D, whether they have white or silver flat screens, or even dome screens. In my opinion, the only way for LF exhibitors to prevent the collapse of the network is not to wait for things to degenerate, but to look immediately at the digital option and plan the switch as soon as possible, but definitely within the next two to three years. Producers, distributors, and exhibitors might at long last find a business model that works for all involved.

Can **Imax Corporation** still play a role in the changing market place? I think so. Actually, Imax saw this coming before most of us. The company's acquisition of **Digital Projection, Inc.**, in the late 1990s was a brilliant move. Unfortunately, due to unforeseen circumstances, that strategy did not pay off. Imax may have turned to digital technology a few years too early back then. Let's hope it won't make the move too late this time around.

This could very well be the only way the large-format film experience will remain a viable entertainment platform for years to come.

-Ben Stassen
nWave Pictures

Bookings: March 2006 by Film

820 bookings of 100 films in 285 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
AEK	Dallas SP	11/24/05	5/27/06		New Orleans	3/12/03	3/06		Tempe Imx	3/3/06	7/06
	Hampton	1/13/06	3/31/06		Norwalk	1/20/06			Tokyo Mer	3/3/06	7/06
Africa	Branson	3/10/06	4/20/06		Oulu	5/1/05	5/1/06		Vancouver Imx	3/3/06	7/06
	Durban	9/24/04	6/2/06		Tampa Reg	9/30/05	5/20/06		Virginia Beach	3/3/06	7/06
	Gatineau	2/25/06	3/31/06		Washington NMNH	3/14/03	3/06		West Nyack Imx	3/3/06	7/06
	Menlyn	6/16/05	12/31/06	CRA	Albuquerque	3/25/06	10/15/06		White Plains NA	3/3/06	7/06
	Sioux Falls	1/28/06	5/26/06		Barcelona	2/16/06	2/18/07		Winnipeg	3/3/06	7/06
	Toronto OP	6/1/05	8/31/06		Fort Worth	2/1/06	6/30/06	E3D	Glasgow	6/25/04	12/31/06
AIA3D	Apple Valley Imx	10/7/05			Karlshamn	1/15/06	8/31/07		Moscow	7/1/05	6/30/06
	Poitiers Imax 3D	2/4/06	12/31/06		Lucerne	9/16/05	9/15/06		Poznan CC	3/1/05	3/31/06
AIWC	Victoria	9/13/05	3/31/06		Mobile	5/1/05	4/30/06		Sinsheim	5/16/03	12/31/06
Alaska	Berlin Disc	8/23/04	4/5/06		Victoria	6/17/05	6/16/06	EMSH	Castle Rock	3/92	
	Branson	11/11/05	3/31/06	CTPA	Hampton	1/13/06	3/31/06	Everest	Albuquerque	11/15/05	6/15/06
	Charleston WV	1/29/06	7/28/06		Paris Geo	1/31/06	3/7/06		Atlantic City	1/10/06	6/30/06
	Nuremberg	1/1/04	3/31/06	CV	Dallas SP	12/24/05	5/24/06		Malaga Yel	4/29/05	4/28/06
ALBT	Atlanta FMNH	2/10/06	5/26/06		Saint Paul	3/17/06	4/16/06		Mumbai	12/2/05	12/1/06
	Coomera	11/1/05	10/31/07	Cyberwor	Birmingham UK	3/06	9/06	ExplClub	Taipei MCRC	11/1/06	12/31/06
	Karlshamn	2/1/05	9/15/06		Dearborn	2/2/06	5/11/06	Extreme	Branson	3/1/06	4/2/06
	Louisville SC	10/1/05	5/31/06		Istanbul AFM	1/1/06	12/31/06		Kansas City Sci	2/4/06	4/30/06
	Nagoya OT	10/1/05	3/31/06		Kuala Lumpur Di	10/27/05	10/26/07		Myrtle Beach	2/1/06	3/31/06
	Sasebo	1/1/06	3/31/06		Paris Gau	9/1/05	3/1/06		Stockholm	11/25/05	5/31/06
	Speyer Dome	9/18/03	6/30/06		Poitiers Imax 3D	2/4/06	12/31/06	FEOC	Toronto OP	10/1/05	10/1/06
	Toronto OP	6/1/05	8/31/06		Poznan CC	9/9/05	9/8/06	FightPil	Alamogordo	10/1/05	8/1/06
AlienAdv	Barcelona	1/1/06	12/31/06		Seoul CGV	3/3/06	3/2/08		Albuquerque	9/5/05	4/30/06
	Berlin CS	3/1/00			Shanghai 3D	5/1/05	4/30/06		Apple Valley Imx	1/13/06	5/1/06
	Eilat Epic	4/4/04	12/31/06	Dolphins	Hyderabad	8/15/05	8/14/06		Appleton	2/3/06	6/9/06
	Glasgow	3/1/05	12/31/06		Mumbai	12/2/05	12/1/06		Baltimore	7/8/05	5/31/06
	London BFI	7/23/05	12/31/06		Parker	3/4/06	3/2/07		Birmingham AL	3/18/06	9/5/06
	Madrid	4/2/03		DS3D	Apple Valley Imx	3/3/06	7/06		Boston MOS	9/8/05	7/15/06
	Prague CC	10/13/05	6/30/06		Atlantic City	3/3/06	7/06		Chantilly	12/10/04	12/10/06
AllAcces	Toronto OP	3/9/06	3/26/06		Austin	3/3/06	7/06		Corpus Christi	2/3/05	8/31/06
Amazon	Atlanta FMNH	2/11/05	3/1/06		Boston NEA	3/3/06	7/06		Davenport	5/21/05	5/31/06
	Barcelona	7/1/05	6/30/06		Buford Reg	3/3/06	7/06		Dayton	12/3/04	12/3/06
	Boston MOS	2/1/05	3/1/06		Cathedral City	3/3/06	7/06		Durban	12/2/05	3/3/06
	Charleston SC	9/14/05	9/13/06		Charleston SC	3/3/06	7/06		Garden City	12/10/04	12/31/06
	Raleigh Exp	2/1/06	10/6/06		Chattanooga	3/3/06	7/06		Hampton	12/10/04	12/31/06
Antarc	Melbourne MV	1/1/06	12/31/06		Chicago Imx	3/3/06	7/06		Hong Kong SM	12/10/05	12/31/06
	Seattle PSC 1	3/1/06	2/28/07		Cincinnati NA	3/3/06	7/06		Huntsville	3/11/05	8/31/06
	Shenyang SPP	3/1/06	9/10/06		Dallas Cmk	3/3/06	7/06		Hutchinson	5/20/05	8/31/06
	Sydney WBS	1/1/06	12/31/06		Dearborn	3/3/06	7/06		Las Vegas Lux	12/10/04	5/31/06
AOTD	Lehi	6/17/05	3/11/06		Denver CC Reg	3/3/06	7/06		Memphis Pink	6/25/05	3/3/06
	Saint Augustine	12/23/05	6/06		Dublin Reg	3/3/06	7/06		Menlyn	2/3/06	5/3/06
AR	Appleton	1/16/06	4/30/06		Fitchburg Star	3/3/06	7/06		Myrtle Beach	3/1/05	3/1/06
	Barcelona	3/3/05	8/3/06		Fort Lauderdale	3/3/06	7/06		Natick JF	1/27/06	5/11/06
	Birmingham AL	9/3/05			Grand Rapids Cel	3/3/06	7/06		Oklahoma City	10/21/05	10/19/06
	Fort Worth	3/3/06	5/25/06		Halifax	3/3/06	7/06		Pensacola	6/3/05	8/31/06
	Kansas City Sci	2/4/06	4/30/06		Harrisburg	3/3/06	7/06		Saint Louis SC	3/11/05	12/31/06
	Karlshamn	9/1/04	6/06		Hartford NA	3/3/06	7/06		Seattle PSC 1	12/26/04	12/31/06
	Madrid	3/3/05	8/3/06		Indianapolis Imx	3/3/06	7/06		Seoul 63	2/1/06	8/1/06
	Monterrey Cin	10/22/05	4/30/06		Irvine Reg	3/3/06	7/06		Singapore SC	9/3/05	3/3/06
	Richmond SMV	1/06	5/31/06		Lansing Cel	3/3/06	7/06		Taipei MCRC	1/1/05	1/1/07
	Valencia Spn	9/15/04	6/14/06		Las Vegas Lux	3/3/06	7/06		Tallahassee	12/2/05	4/2/06
Beavers	Calgary TWS	1/25/06	1/24/07		London BFI	3/3/06	7/06		Toronto OSC	3/1/06	1/31/07
	Charlotte	11/18/05	5/31/06		London SM	3/3/06	7/06		Washington NASM	3/11/05	3/11/06
	Houston MNS	6/1/05	5/31/06		Los Angeles CSC	3/3/06	7/06	FOK	Kuwait City	4/17/00	4/06
	New York AMNH	4/15/05			Los Angeles NA	3/3/06	7/06		Shreveport	9/1/05	3/10/06
	Phoenix ASC	2/1/06	7/31/06		Louisville NA	3/3/06	7/06	FON	Appleton	7/15/05	6/30/06
	Saint Paul	3/17/06	9/4/06		Nashville Reg	3/3/06	7/06		Baltimore	11/5/04	6/30/06
	Shanghai Dome	10/1/05	9/10/06		Natick JF	3/3/06	7/06		Barcelona	7/22/05	8/30/06
Bugs	Albany GA	12/3/04	6/30/06		New York AMC	3/3/06	7/06		Berlin Disc	9/1/05	8/31/06
	Baltimore	5/27/05	6/23/06		Osaka Sun	3/3/06	7/06		Bogota	12/1/05	11/30/06
	Birmingham UK	2/12/05	8/06		Providence Imx	3/3/06	7/06		Boston MOS	5/28/04	
	Bristol	3/18/03	3/06		Raleigh Exp	3/3/06	7/06		Branson	5/23/05	4/30/06
	Calgary TWS	9/12/05	9/1/06		Reading JF	3/3/06	7/06		Calgary TWS	3/20/05	6/30/07
	Galveston	5/23/03	5/23/06		Sacramento Imx	3/3/06	7/06		Charlotte	2/11/05	6/30/06
	Glasgow	9/26/03	4/06		Saint Louis Weh	3/3/06	7/06		Cincinnati MC	10/2/04	6/30/06
	Grand Rapids Cel	4/9/04	6/1/06		Salt Lake City CP	3/3/06	7/06		Durban	4/1/05	6/30/06
	Los Angeles CSC	3/23/04	6/1/06		Sandy	3/3/06	7/06		Dwingeloo	6/1/05	5/30/06
	Mobile	9/28/05	3/28/06		Seattle PSC 2	3/3/06	7/06		Edmonton TWS	7/1/04	
	Moscow	9/30/04	9/30/06		Tampa Reg	3/3/06	7/06		Fort Lauderdale	9/13/04	12/31/06

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
	Fort Worth	5/28/04	5/30/06		Galveston	11/7/05	1/7/07		Saint Louis Arch	5/29/04	
	Hastings	3/7/05	5/31/06		Kuala Lumpur Di	5/19/05	6/20/06		Saint Paul	10/7/03	6/30/06
	Houston MNS	3/6/05	5/26/06		Las Vegas Lux	3/12/02	12/31/06		San Antonio 2D	8/18/05	6/30/06
	Hutchinson	2/2/05	5/31/06		London BFI	12/1/01	12/06		San Diego RHF	8/2/02	9/06
	Jackson MS	2/1/06	7/31/06		Madrid	6/12/02	12/06		San Jose CA	10/1/03	12/31/06
	Jakarta	11/1/05	10/30/06		Manchester UCI	9/1/02	12/31/06		Shreveport	9/7/04	6/30/06
	Leon Exp	12/1/05	6/30/06		Melbourne MV	9/13/01	12/06		Sioux Falls	10/1/04	5/31/06
	London SM	2/24/06			Moscow	1/1/04	9/30/06		Spokane	2/10/06	6/30/06
	Malaga Yel	3/25/06	12/31/06		Nuremberg	5/28/03	12/31/06		Tulsa Cmk	4/22/05	4/22/06
	Melbourne MV	2/15/05	6/30/06		San Antonio 3D	8/15/03	12/31/06		Yellowstone	6/15/02	12/31/06
	Mobile	5/1/05	3/15/06		Sydney WBS	9/20/01	12/06		Zion	4/30/05	3/31/06
	Nanchang	11/15/05	11/30/06	HB	Barcelona	5/7/02	12/06	LOLL	Loch Lomond	7/24/02	
	Nuremberg	11/1/05	10/31/06		Calgary TWS	2/16/06	2/28/07	M3D	Barcelona	5/1/04	12/31/06
	Oakland	1/7/05	7/30/06		Denver MNS	9/1/02	3/31/06		Madrid	6/1/04	5/31/06
	Paris Geo	4/13/05	4/13/06		Edmonton TWS	1/1/06	6/30/07		Mexico City Cin	7/1/05	5/30/06
	Pittsburgh CSC	9/3/04	6/30/06		Grand Rapids Cel	8/30/02	3/31/06		Moscow	1/30/06	3/31/06
	Quebec	2/20/06	2/28/07		Guayaquil	11/1/03	12/31/06	M3Dcc	Karlshamn	11/1/05	10/31/07
	Richmond SMV	9/18/04	6/30/06		Hague	10/10/01	10/31/06	MagDes	Alamogordo	2/22/07	
	Rochester MSC	4/1/05	6/15/06		Hartberg	4/30/04	4/23/06		Austin	9/23/05	3/22/06
	Saint Louis SC	9/17/04	12/31/06		Hong Kong SM	10/1/05	3/21/06		Berlin CS	12/1/05	11/30/06
	San Diego RHF	5/28/04	9/30/06		Houston MNS	2/25/06	9/4/06		Birmingham UK	2/11/06	2/10/07
	San Jose CA	7/15/04	7/31/06		Kuwait City	11/13/04	6/13/06		Bradford	9/23/05	9/22/06
	Spokane	8/20/04	4/30/06		Las Palmas	1/1/06	4/30/06		Branson	3/10/06	7/31/06
	Sudbury	1/30/06	9/4/06		Lucerne	1/1/06	8/31/06		Cedar Rapids	11/23/05	4/2/06
	Sydney WBS	9/25/04	9/26/06		Madrid	11/6/02	10/31/06		Charleston SC	9/23/05	12/31/06
	Tijuana	10/1/05	3/31/06		Melbourne MV	10/7/02	12/31/06		Chicago MSI	9/23/05	3/22/06
	Valencia Spn	2/1/06	2/2/07		Nuremberg	1/1/06	4/30/06		Cincinnati MC	9/23/05	3/3/06
	Victoria	10/7/04	6/30/06		Oakland	1/1/06	12/31/06		Copenhagen	1/14/06	1/13/07
Galapago	Vulcania	1/1/06	12/31/07		Philadelphia	10/1/05	4/30/06		Davenport	11/25/05	6/15/06
	Ahmedabad	4/1/05	3/31/06		Providence Imx	1/1/06	6/30/06		Des Moines	1/12/06	5/15/06
	Gatineau	2/25/06	3/31/06		Saint Paul	3/1/06	9/4/06		Detroit SC	9/23/05	5/15/06
	Moscow	10/24/05	10/23/06		Speyer Dome	1/1/06	12/31/06		Fort Lauderdale	9/23/05	12/31/06
	New York AMNH	10/17/05	5/29/06		Stockholm	11/30/01	12/31/06		Garden City	9/23/05	3/22/06
GC	Taipei MCRC	7/1/05	6/30/06		Sudbury	5/1/04	6/30/06		Gatineau	9/23/05	3/31/06
	Appleton	8/19/05	6/30/06		Sydney WBS	7/22/02	12/31/06		Glasgow	3/31/06	7/1/07
	Atlanta FMNH	10/1/05	4/1/06		Tampa MOSI	8/15/05	8/31/06		Guadalajara Cin	3/10/06	5/10/06
	Berlin Disc	10/1/04	12/31/06		Toronto OSC	10/12/01	8/06		Huntsville	11/23/05	11/22/06
	Dhaka	9/26/05	10/3/06	HC	Huntsville	2/1/06	2/1/07		Hutchinson	9/23/05	3/22/06
	Grand Canyon	11/1/99	12/06	HCBTD	San Simeon	8/17/96			Hyderabad	2/13/06	1/31/07
	Hartberg	9/6/03	9/30/06	HH	Berlin Disc	4/1/02	12/31/06		Indianapolis Imx	9/23/05	3/22/06
	Houston MNS	6/1/05	9/30/06		Saint Paul	3/10/06	4/15/06		Kaohsiung	1/1/06	7/31/06
	Lucerne	5/1/05	8/31/06	HPGOF	Richmond FP	11/18/05	4/06		KSC 2	9/23/05	
	Menlyn	9/16/05	9/15/06		Richmond SMV	1/27/06	3/26/06		Kuala Lumpur Di	3/24/06	3/23/07
	New Delhi Aer	2/10/06	2/10/07	ITD	Bratislava	4/7/05	3/14/07		Las Vegas Lux	11/14/05	5/13/06
	Nuremberg	12/1/02	12/31/06		Istanbul AFM	11/25/05	11/24/06		Little Rock	11/23/05	5/24/06
	Penrith	7/16/05	7/15/06		Karuizawa Mer	1/1/06	12/31/06		London BFI	9/23/05	9/22/06
	Speyer Dome	1/23/05	12/31/06		Poznan CC	6/1/05	5/31/06		London SM	9/23/05	9/22/06
	Spokane	5/20/05	9/30/06		Salt Lake City CP	7/1/05	6/30/06		Los Angeles CSC	9/23/05	6/22/06
	Stockholm	3/1/04	12/31/06		Taipei WVC	2/1/06	1/31/07		Melbourne MV	10/20/05	
GF	Sudbury	3/1/03	3/31/07	JGWC	Davenport	9/5/05	3/31/06		Memphis Pink	3/4/06	10/10/06
GN	Saint Félicien	4/05	12/06		Syracuse	10/19/05			Monterrey Cin	1/20/06	3/5/06
	Taipei MCRC	1/1/06	12/31/06		Vanlaa	9/5/05	8/27/06		Mumbai	1/20/06	1/31/07
	Vancouver Imx	3/1/06	10/31/06	JIAC	Lehi	1/1/06	11/1/06		Omaha Zoo	1/27/06	7/26/06
	Winnipeg	6/1/04	6/1/06		Pilea	3/1/05	8/31/06		Pensacola	3/1/06	2/28/07
GOTA	Saint Louis SC	11/16/05	4/11/06		Taipei AM	9/1/05	9/28/06		Philadelphia	9/23/05	3/22/06
GP	Garza Garcia	9/6/05	3/5/06	Kilimanj	Cincinnati MC	3/1/06	3/31/06		Pittsburgh CSC	9/23/05	
Greece	Chicago MSI	2/16/06	6/15/07		Gatineau	1/14/06	6/30/06		Portland	9/23/05	3/22/06
	Cleveland	2/16/06	6/15/06		Nuremberg	4/1/04	3/31/06		Providence Imx	9/23/05	3/22/06
	Copenhagen	2/16/06	6/15/06	L&C	Albany GA	1/7/06	6/30/06		Quebec	9/23/05	3/22/06
	Duluth	2/24/06	6/15/06		Appleton	3/12/05	6/30/06		Raleigh Exp	9/23/05	6/30/06
	Edmonton TWS	2/17/06	6/15/06		Baton Rouge	1/1/05	6/30/06		Sacramento Imx	9/23/05	3/22/06
	Harrisburg	2/16/06	6/15/07		Boston MOS	9/28/02	6/30/06		Saint Augustine	11/26/05	7/30/06
	Louisville SC	2/16/06	2/15/07		Branson	5/3/02	4/30/06		Salt Lake City CP	9/23/05	3/22/06
	Memphis Pink	2/16/06	6/15/06		Cincinnati MC	10/1/03	12/31/06		San Antonio 3D	1/1/06	7/1/06
	Mobile	2/16/06	2/1/07		Col Springs Cmk	1/4/06	1/3/07		Shreveport	11/25/05	5/24/06
	Montreal SC	3/15/06	6/15/06		Copenhagen	9/1/05	6/30/06		Sydney WBS	10/20/05	
	Oklahoma City	3/10/06	3/9/07		Corpus Christi	1/1/03	12/31/06		Tallahassee	11/23/05	5/24/06
	Orlando SC	3/1/06	2/15/07		Dearborn	9/1/04	8/31/06		Tempe Imx	9/23/05	3/22/06
	Regina	2/16/06	6/15/07		Evansville Sho	2/10/06	6/30/06		Vancouver Imx	9/23/05	3/22/06
	Richmond SMV	2/16/06	2/07		Fort Lauderdale	9/26/04	12/31/06		Victoria	2/1/06	7/30/06
	Saint Augustine	2/16/06	7/31/06		Fort Worth	9/1/03	6/30/06		Washington NASM	9/23/05	
	San Diego RHF	2/16/06	2/07		Garden City	9/1/04	12/31/06		Winnipeg	11/23/05	5/22/06
	Seattle PSC 2	2/16/06	6/15/06		Grand Rapids Cel	2/1/05	6/30/06	MJTTM	Kansas City Sci	2/4/06	4/30/06
	Speyer IMAX	2/16/06	6/15/06		Hastings	12/1/03			Louisville SC	2/4/06	3/29/06
	Spokane	2/24/06	2/1/07		Houston MNS	6/5/05	12/31/06	MOE	Atlantic City	9/23/05	6/30/06
	Stockholm	2/16/06	6/15/06		Milwaukee	6/18/05	5/31/06		Barcelona	5/1/03	12/31/06
	Tampa MOSI	2/16/06	6/15/06		Myrtle Beach	6/1/04	5/31/06		Berlin Disc	10/1/04	12/31/06
	Vancouver TWS	2/16/06	7/1/06		Norwalk	1/17/03			Boston MOS	6/16/01	
HaunCast	Berlin CS	4/5/01	12/06		Portland	8/16/02	8/06		Cincinnati MC	5/1/03	12/31/06
	Berlin Disc	4/5/01	12/06		Raleigh Exp	1/15/05	5/30/06		Cocoa	4/16/03	12/31/06
	Eilat Epic	4/4/04	12/31/06		Saint Augustine	9/4/04	7/31/06		Durban	1/1/06	6/30/06

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
	Dwingeloo	5/15/04	5/30/06		Moscow	10/9/04	6/30/06		Osaka Sun	1/1/06	12/31/06
	Fort Worth	9/7/04	3/6/07		Nagoya OT	1/1/06	3/30/06		Prague CC	1/12/06	12/31/06
	Grand Rapids Cel	2/1/05	5/30/06		Nuremberg	7/29/04	12/31/06		Quebec	2/10/06	12/31/06
	Hague	10/14/04	12/31/06		San Antonio 3D	1/1/06	6/30/06		Rochester Cmk	1/27/06	12/31/06
	Hampton	8/1/05	7/31/06		Sydney WBS	7/1/04	12/31/06		Sydney WBS	5/5/05	5/5/06
	Langley FP	5/1/04			Tokorozawa	1/1/06	4/30/06		Veracruz	8/18/05	8/18/06
	Madrid	5/1/03	12/31/06	Ozarks	Branson	1/93	12/07		Virginia Beach	12/26/04	6/06
	Malta	4/15/03		Pulse	Lansing Cel	12/15/05	3/30/06		Warsaw CC	9/9/05	9/9/06
	Manchester UCI	7/1/02	6/06		Lubbock	12/16/05	5/29/06	Skydance	Shijiazhuang	1/06	1/07
	Melbourne MV	3/1/05	12/31/06		Poitiers Omni	2/4/06	12/31/06	SOA	Dallas AA	2/26/99	
	Norwalk	1/1/06	12/31/06		Taranto	9/16/05	4/15/06	Solarmax	Calgary TWS	3/06	2/07
	Nuremberg	1/3/03	12/31/06		Winnipeg	2/1/06	7/30/06		Cocoa	10/1/02	7/30/06
	Oakland	12/17/04	9/30/06	Rheged	Penrith	7/1/00			Dwingeloo	1/1/06	12/31/06
	Portland	11/2/01	6/06	Roar	Garza Garcia	4/15/05	6/30/06		Hastings	3/6/06	9/6/06
	Saint Louis SC	1/1/06	12/31/06		Houston MNS	1/20/06	5/31/06		Oakland	1/1/06	12/31/06
	San Diego RHF	11/1/01	9/06		Kurashiki	1/17/06	3/31/06		Seattle PSC 1	12/31/03	7/31/06
	San Jose CA	2/12/03	12/31/06		London SM	5/1/05	4/30/06		Vantaa	2/1/06	1/30/07
	Sioux Falls	12/1/03	5/31/06		Lubbock	10/21/05	5/29/06	SOSPI	Barcelona	7/1/05	6/30/06
	Speyer Dome	1/23/05	12/31/06		Lucerne	11/29/05	10/31/06		Krakow CC	1/13/06	7/31/06
	Toronto OP	7/1/04	12/31/06		Nuremberg	5/12/05	6/30/06		Kuwait City	6/15/05	6/13/06
MOF	Winnipeg	8/1/05	6/30/06		Paris Geo	6/22/05	6/21/06		Madrid	7/1/05	6/30/06
	Lelystad	12/19/05	12/19/06		Rochester Cmk	10/8/05	8/31/06	SpaceSta	Ankara AFM	10/1/05	9/30/06
	Pensacola	11/8/96			Taipei AM	1/15/06	1/31/07		Cairo MEC	3/31/06	3/31/07
	Saint Paul	1/15/06	8/31/07		Tijuana	2/1/06	7/31/06		Chantilly	9/1/05	8/31/06
MOTM	Beijing CSTM	9/1/04	9/1/06	ROF	Toronto OP	5/15/05	9/30/06		Fitchburg Star	12/23/05	6/22/06
	Calgary TWS	3/1/06	5/30/07	RovMars	Nuremberg	3/25/06	9/24/06		Huntsville	5/24/02	9/06
	Mobile	1/1/05	6/1/06		Apple Valley Imx	1/27/06	5/06		Hutchinson	6/1/02	6/07
MOTN	Atlanta FMNH	7/30/05	4/30/06		Austin	1/27/06	5/06		Kitakyushu	4/1/05	4/6/06
	Barcelona	3/2/05	3/1/06		Buford Reg	1/27/06	5/06		London SM	5/28/02	4/06
	Birmingham UK	12/15/05	12/15/06		Chantilly	1/27/06	5/06		Moscow	4/12/04	4/06
	Des Moines	1/2/06	10/2/06		Charleston SC	1/27/06	5/06		Nanjing	12/1/05	11/30/06
	Detroit SC	2/1/06	9/1/06		Chicago Imx	1/27/06	5/06		New Delhi Aer	2/15/06	2/16/07
	Harrisburg	9/10/05	9/9/06		Dallas Cmk	1/27/06	5/06		Oviedo Yel	4/15/05	4/14/06
	Hong Kong SM	2/1/06	7/31/06		Denver CC Reg	1/27/06	5/06		Pittsburgh CSC	4/26/05	6/1/06
	Houston MNS	10/1/05	9/30/06		Dublin Reg	1/27/06	5/06		Poitiers Imax 3D	2/1/05	3/31/06
	Louisville SC	1/15/06	10/15/06		Fort Worth	1/27/06	5/06		Poitiers Solido	2/4/06	12/31/06
	Madrid	3/3/05	3/2/06		Garden City	1/27/06	5/06		Sinsheim	1/1/06	6/30/06
	Mobile	3/1/06	8/31/06		Grand Rapids Cel	1/27/06	5/06		Toulouse	5/10/05	5/9/06
	Oklahoma City	6/10/05	3/9/06		Halifax	1/27/06	5/06	SU	Dayton	9/27/02	
	Oviedo Yel	5/27/05			Houston MNS	1/27/06	5/06	SVTS	Melbourne MV	1/12/06	3/31/06
	Saint Louis SC	10/10/05	7/10/06		Houston Reg	1/27/06	5/06	TBAA	Baton Rouge	5/24/03	
	Saint Paul	10/10/05	7/10/06		Indianapolis Imx	1/27/06	5/06		Oakland	1/1/04	9/30/06
	San Antonio 2D	1/1/06	10/1/06		New Rochelle Reg	1/27/06	5/06	Texas	Austin	5/3/03	
	Sudbury	9/30/05	6/30/06		New York AMC	1/27/06	5/06	TF	Warner Robins	7/92	
	Toronto OSC	10/10/05	7/10/06		Providence Imx	1/27/06	5/06		Washington NASM	7/1/76	
MysticInd	Birmingham UK	1/9/06	6/9/06		San Francisco AMC	1/27/06	5/06	Trex	Birmingham UK	1/06	6/06
	Denver CC Reg	9/23/05	6/15/06		San Jose CA	1/27/06	5/06		Dearborn	1/26/06	5/11/06
	Durban	3/15/06	3/14/07		Sandy	1/27/06	5/06		Dubai	6/22/05	6/21/06
	Edmonton TWS	10/1/05	6/1/07		Tempe Imx	1/27/06	5/06		Fort Worth	5/28/05	9/5/06
	Paris Geo	12/15/05	12/15/06		Vancouver Imx	1/27/06	5/06		Istanbul AFM	7/1/05	6/30/06
	Saint Paul	3/17/06	4/18/06		Washington NASM	1/27/06	5/06		Malaga Yel	4/29/05	4/28/06
	Sydney WBS	2/3/06	5/3/06		West Nyack Imx	1/27/06	5/06		Norwalk	10/7/05	6/06
NASCAR	Woodridge Cmk	3/31/06	6/30/06		White Plains NA	1/27/06	5/06		Poznan CC	6/1/05	5/31/06
	Barcelona	2/24/06	7/15/06	RSATM	Durban	10/20/05	4/19/06		Quebec	2/10/06	9/3/06
	Fort Worth	10/1/05	4/1/06	SAA	Irvine Reg	9/16/05			Syracuse	12/10/05	3/31/06
	Garden City	6/13/05	9/06		Penrith	7/1/05	7/31/06	TTL	Espinho	12/1/05	12/1/06
	Guayaquil	10/28/05	4/27/06	SacrPlan	Regina	5/1/05	12/31/06	Vendetta	Apple Valley Imx	3/17/06	5/12/06
	Incheon CGV	1/12/06		Seasons	Kolkata SC	10/14/05	10/13/06		Atlantic City	3/17/06	5/12/06
	Kuala Lumpur Di	2/23/06	2/22/07	SFTGS	Espinho	11/30/05	8/31/06		Boise Reg	3/17/06	5/12/06
	Madrid	2/3/06	7/15/06		Hamaoka	9/21/05	3/31/06		Buffalo Reg	3/17/06	5/12/06
	Malaga Yel	7/22/05	5/14/06	Sharks3D	Amneville	3/24/05	6/30/06		Buford Reg	3/17/06	5/12/06
	Omaha Zoo	1/27/06	7/26/06		Berlin CS	3/24/05	6/30/06		Calgary FP	3/17/06	5/12/06
	Richmond SMV	3/22/06	5/31/06		Berlin Disc	3/23/05	6/30/06		Cathedral City	3/17/06	5/12/06
	Saint Louis SC	3/1/06	9/30/06		Boston NEA	3/24/05	6/30/06		Chicago Imx	3/17/06	5/12/06
	Seoul CGV	1/12/06			Bradford	2/11/06	12/31/06		Cincinnati NA	3/17/06	5/12/06
Niagara	Lucknow	7/1/05	6/30/06		Bristol	1/28/06	12/31/06		Col Springs Cmk	3/17/06	5/12/06
	Niagara	7/1/86			Chattanooga	3/4/05	3/4/06		Columbus AMC	3/17/06	5/12/06
OnGuard	Singapore DC	2/13/99			Col Springs Cmk	4/8/05	4/8/06		Dallas Cmk	3/17/06	5/12/06
OO	Chicago MSI	9/12/05	6/1/06		Dallas Cmk	1/20/06	12/31/06		Denver CC Reg	3/17/06	5/12/06
	Cincinnati MC	11/12/05	3/6/06		Dearborn	2/4/06	12/31/06		Detroit AMC	3/17/06	5/12/06
	Corsicana	11/5/05	4/29/06		Galveston	2/21/05	12/31/06		Dublin Reg	3/17/06	5/12/06
	Jackson MS	10/23/05	11/15/06		Katowice CC	9/9/05	9/9/06		Edmonton FP	3/17/06	5/12/06
	Saint Paul	1/12/06	5/11/06		Kuwait City	1/10/06	12/31/06		Evansville Sho	3/17/06	5/12/06
	San Diego NHM	3/31/01	12/06		Las Vegas Lux	12/15/04	6/15/06		Fitchburg Star	3/17/06	5/12/06
	Tianjin	1/15/06	4/15/06		Lehi	3/13/06	12/31/06		Grand Rapids Cel	3/17/06	5/12/06
	Tijuana	10/18/01	12/15/06		London SM	2/6/06	12/31/06		Halifax	3/17/06	5/12/06
OrigLife	Taichung BET	4/1/03	11/1/06		Melbourne MV	7/28/05	7/28/06		Hartford NA	3/17/06	5/12/06
OW3D	Berlin CS	6/5/03	6/30/06		Mexico City Cin	1/25/06	12/31/06		Houston Reg	3/17/06	5/12/06
	Berlin Disc	6/12/03	6/30/06		Moscow	4/14/05	4/14/06		Irvine Reg	3/17/06	5/12/06
	Eilat Epic	4/4/04	6/30/06		Nuremberg	3/24/05	3/24/06		Kansas City AMC	3/17/06	5/12/06
	Melbourne MV	2/1/04	6/30/06		Omaha Zoo	3/1/06	12/31/06		King of Prussia Reg	3/17/06	5/12/06

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Vikings	Langley FP	3/17/06	5/12/06	VOSAS VOTDS	Vancouver TWS	9/23/05	3/06	WTW	Las Vegas Lux	5/25/05	5/06
	Lansing Cel	3/17/06	5/12/06		Poitiers MC	2/4/06	12/31/06		Lehi	9/1/05	
	Lincolnshire Reg	3/17/06	5/12/06		Alamogordo	7/1/05	6/30/06		London BFI	5/20/05	5/31/06
	Los Angeles AMC	3/17/06	5/12/06	Vulcania WATE Whales	Cedar Rapids	3/3/06	7/13/06		London SM	5/20/05	5/31/06
	Los Angeles NA	3/17/06	5/12/06		Roanoke	3/11/06	9/11/06		Los Angeles CSC	6/24/05	6/30/06
	Louisville NA	3/17/06	5/12/06		Shanghai Dome	11/1/05	10/31/06		Melbourne MV	6/8/05	12/31/06
	Mississauga FP	3/17/06	5/12/06		Vulcania	2/22/02			Montreal SC	10/05	
	Montreal FP	3/17/06	5/12/06		Katoomba	6/1/97			Moscow	9/1/05	
	Nashville Reg	3/17/06	5/12/06		Baton Rouge	3/1/04			Myrtle Beach	6/1/05	12/31/06
	Natick JF	3/17/06	5/12/06		Berlin Disc	10/1/04	12/31/06		Natick JF	5/12/05	5/31/06
	New Rochelle Reg	3/17/06	5/12/06		Calgary TWS	2/1/06	6/30/07		New Orleans	5/27/05	5/31/06
	New York AMC	3/17/06	5/12/06		Cocoa	7/1/02	12/31/06		New York AMC	4/29/05	4/30/06
	Ontario Reg	3/17/06	5/12/06		Durban	9/16/05	9/15/06		Nuremberg	6/30/05	
	Phoenix AMC	3/17/06	5/12/06		Fort Lauderdale	6/1/04	5/31/06		Reading JF	5/12/05	5/31/06
	Pittsburgh Cmk	3/17/06	5/12/06		Hague	9/6/04	12/31/06		Sacramento Imx	2/10/06	6/30/06
	Reading JF	3/17/06	5/12/06		San Diego RHF	7/1/03	9/06		Saint Augustine	3/10/06	3/31/07
	Richmond FP	3/17/06	5/12/06		Spokane	3/15/04	12/31/06		San Antonio 3D	1/27/06	1/27/07
	Rochester Cmk	3/17/06	5/12/06		Virginia Beach	1/1/05	3/06		Singapore DC	1/1/06	6/30/06
	Saint Louis Weh	3/17/06	5/12/06	WOC WS3D	Winnipeg	8/1/05	6/30/06		Sinsheim	6/30/05	12/31/06
	San Antonio 2D	3/17/06	5/12/06		Poitiers Imax 3D	2/4/06	12/31/06		Stockholm	2/1/06	2/15/07
	San Francisco AMC	3/17/06	5/12/06		Atlanta FMNH	1/1/06			Sydney WBS	8/8/05	
	Sandy	3/17/06	5/12/06		Baltimore	2/06			Virginia Beach	5/30/05	5/31/06
	Spokane	3/17/06	5/12/06		Berlin CS	6/30/05			Warsaw CC	10/11/05	6/30/06
	Tampa Reg	3/17/06	5/12/06		Berlin Disc	6/30/05			Woodridge Cmk	2/15/06	12/31/06
	Toronto FP	3/17/06	5/12/06		Birmingham AL	1/21/06			Boston MOS	12/9/05	12/9/06
	Tulsa Cmk	3/17/06	5/12/06		Birmingham UK	7/2/05	12/31/06		Denver MNS	3/3/06	10/31/06
	Valencia Reg	3/17/06	5/12/06		Boston NEA	5/12/05	5/31/06		Fort Lauderdale	1/12/06	1/31/07
	Vaughan FP	3/17/06	5/12/06		Bradford	7/29/05	12/31/06		Kansas City Sci	2/4/06	8/4/06
	West Nyack Imx	3/17/06	5/12/06		Bratislava	1/15/06	6/30/07		Melbourne MV	2/1/06	1/31/07
	White Plains NA	3/17/06	5/12/06		Bristol	5/20/05	5/31/06		Montreal SC	1/12/06	1/31/07
	Woodridge Cmk	3/17/06	5/12/06		Charleston SC	2/1/06	1/31/07		Portland	3/6/06	9/30/06
	Columbus COSI	10/1/05	4/30/06		Chattanooga	5/27/05	5/31/06		San Jose CA	1/1/06	1/31/07
	Hague	9/16/05	3/16/06		Col Springs Cmk	2/15/06	12/31/06		Sandy	3/1/06	2/28/07
	Hastings	10/15/05	3/15/06		Columbus COSI	1/4/06	12/31/06		Seattle PSC 2	12/26/05	12/31/06
	Memphis Pink	11/12/05	3/3/06		Durban	3/31/06	9/30/06		Vancouver TWS	12/17/05	12/16/06
	Milwaukee	1/1/06	4/30/06		Eilat Epic	2/1/06	1/31/08	YBS Yell ZC	Shreveport	11/5/05	7/6/06
	Pitea	2/16/06	2/15/07		Fort Lauderdale	4/28/05	4/30/06		Yellowstone	4/1/03	12/06
	Raleigh Exp	10/1/05	3/31/06		Galveston	9/2/05	9/30/06		Puebla	9/1/05	5/1/06
	Regina	1/1/06	6/30/06		Kansas City Sci	9/24/05	9/30/06	Villahermosa Zion	Villahermosa	1/1/06	9/1/06
	Singapore DC	3/1/06	8/1/06		Katowice CC	10/14/05	4/30/06			5/24/94	
	Sioux Falls	1/28/06	4/30/06		Krakow CC	10/14/05	4/30/06				
	Stockholm	9/16/05	8/15/06		Lansing Cel	1/20/06	9/30/06				

March 2006 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Ahmedabad	Galapago	4/1/05	3/31/06	Baltimore	RovMars	1/27/06	5/06	Birmingham AL	MOE	10/1/04	12/31/06
	Alamogordo				Texas	5/3/03			OW3D	6/12/03	6/30/06
Albany GA	FightPil	10/1/05	8/1/06		Bugs	5/27/05	6/23/06		Sharks3D	3/23/05	6/30/06
	MagDes	2/23/06	2/22/07		FightPil	7/8/05	5/31/06		Whales	10/1/04	12/31/06
Albuquerque	VOTDS	7/1/05	6/30/06		FON	11/5/04	6/30/06		WS3D	6/30/05	
	Bugs	12/3/04	6/30/06	Barcelona	WS3D	2/06		Birmingham UK	AR	9/3/05	
Albuquerque	L&C	1/7/06	6/30/06		AlienAdv	1/1/06	12/31/06		FightPil	3/18/06	9/5/06
	CRA	3/25/06	10/15/06		Amazon	7/1/05	6/30/06		WS3D	1/21/06	
Amneville	Everest	11/15/05	6/15/06		AR	3/3/05	8/3/06		Bugs	2/12/05	8/06
	FightPil	9/5/05	4/30/06		CRA	2/16/06	2/18/07	Bogota	Cyberwor	3/06	9/06
Ankara AFM	Sharks3D	3/24/05	6/30/06	Baton Rouge	FON	7/22/05	8/30/06		MagDes	2/11/06	2/10/07
	SpaceSta	10/1/05	9/30/06		HB	5/7/02	12/06		MOTN	12/15/05	12/15/06
Apple Valley Imx	AlA3D	10/7/05			M3D	5/1/04	12/31/06		Mysticlnd	1/9/06	6/9/06
	DS3D	3/3/06	7/06		MOE	5/1/03	12/31/06		Trex	1/06	6/06
Appleton	FightPil	1/13/06	5/1/06	Beijing CSTM	MOTN	3/2/05	3/1/06	Boston NEA	WS3D	7/2/05	12/31/06
	RovMars	1/27/06	5/06		NASCAR	2/24/06	7/15/06		FON	12/1/05	11/30/06
Atlanta FMNH	Vendetta	3/17/06	5/12/06		SOSPI	7/1/05	6/30/06		Vendetta	3/17/06	5/12/06
	AR	1/16/06	4/30/06		L&C	1/1/05	6/30/06	Bradford	Amazon	2/1/05	3/1/06
Atlanta FMNH	FightPil	2/3/06	6/9/06	Berlin CS	TBAA	5/24/03			FightPil	9/8/05	7/15/06
	FON	7/15/05	6/30/06		Whales	3/1/04			FON	5/28/04	
Atlantic City	GC	8/19/05	6/30/06		MOTM	9/1/04	9/1/06		L&C	9/28/02	6/30/06
	L&C	3/12/05	6/30/06		AlienAdv	3/1/00		Branson	MOE	6/16/01	
Austin	ALBT	2/10/06	5/26/06	Berlin Disc	HaunCast	4/5/01	12/06		WTW	12/9/05	12/9/06
	Amazon	2/11/05	3/1/06		MagDes	12/1/05	11/30/06		DS3D	3/3/06	7/06
Austin	GC	10/1/05	4/1/06		OW3D	6/5/03	6/30/06		Sharks3D	3/24/05	6/30/06
	MOTN	7/30/05	4/30/06		Sharks3D	3/24/05	6/30/06		WS3D	5/12/05	5/31/06
Austin	WS3D	1/1/06			WS3D	6/30/05			MagDes	9/23/05	9/22/06
	DS3D	3/3/06	7/06		Alaska	8/23/04	4/5/06	Branson	Sharks3D	2/11/06	12/31/06
Austin	Everest	1/10/06	6/30/06		FON	9/1/05	8/31/06		WS3D	7/29/05	12/31/06
	MOE	9/23/05	6/30/06		GC	10/1/04	12/31/06		Africa	3/10/06	4/20/06
Austin	Vendetta	3/17/06	5/12/06		HaunCast	4/5/01	12/06		Alaska	11/11/05	3/31/06
	DS3D	3/3/06	7/06		HH	4/1/02	12/31/06		Extreme	3/1/06	4/2/06
Austin	MagDes	9/23/05	3/22/06								

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
	FON	5/23/05	4/30/06		JGWC	9/5/05	3/31/06		Kilimanj	1/14/06	6/30/06
	L&C	5/3/02	4/30/06		MagDes	11/25/05	6/15/06		MagDes	9/23/05	3/31/06
	MagDes	3/10/06	7/31/06	Dayton	FightPil	12/3/04	12/3/06	Glasgow	AlienAdv	3/1/05	12/31/06
	Ozarks	1/93	12/07		SU	9/27/02			Bugs	9/26/03	4/06
Bratislava	ITD	4/7/05	3/14/07	Dearborn	Cyberwor	2/2/06	5/11/06		E3D	6/25/04	12/31/06
	WS3D	1/15/06	6/30/07		DS3D	3/3/06	7/06		MagDes	3/31/06	7/1/07
Bristol	Bugs	3/18/03	3/06		L&C	9/1/04	8/31/06	Grand Canyon	GC	11/1/99	12/06
	Sharks3D	1/28/06	12/31/06		Sharks3D	2/4/06	12/31/06	Grand Rapids Cel	Bugs	4/9/04	6/1/06
	WS3D	5/20/05	5/31/06		Trex	1/26/06	5/11/06		DS3D	3/3/06	7/06
Buffalo Reg	Vendetta	3/17/06	5/12/06	Denver CC Reg	DS3D	3/3/06	7/06		HB	8/30/02	3/31/06
Buford Reg	DS3D	3/3/06	7/06		MysticInd	9/23/05	6/15/06		L&C	2/1/05	6/30/06
	RovMars	1/27/06	5/06		RovMars	1/27/06	5/06		MOE	2/1/05	5/30/06
	Vendetta	3/17/06	5/12/06		Vendetta	3/17/06	5/12/06		RovMars	1/27/06	5/06
	SpaceSta	3/31/06	3/31/07	Denver MNS	HB	9/1/02	3/31/06		Vendetta	3/17/06	5/12/06
Cairo MEC	Vendetta	3/17/06	5/12/06		WTW	3/3/06	10/31/06	Guadalajara Cin	MagDes	3/10/06	5/10/06
Calgary FP	Beavers	1/25/06	1/24/07	Des Moines	MagDes	1/12/06	5/15/06	Guayaquil	HB	11/1/03	12/31/06
Calgary TWS	Bugs	9/12/05	9/1/06		MOTN	1/2/06	10/2/06		NASCAR	10/28/05	4/27/06
	FON	3/20/05	6/30/07	Detroit AMC	Vendetta	3/17/06	5/12/06	Hague	HB	10/10/01	10/31/06
	HB	2/16/06	2/28/07	Detroit SC	MagDes	9/23/05	5/15/06		MOE	10/14/04	12/31/06
	MOTM	3/1/06	5/30/07		MOTN	2/1/06	9/1/06		Vikings	9/16/05	3/16/06
	Solarmax	3/06	2/07	Dhaka	GC	9/26/05	10/3/06		Whales	9/6/04	12/31/06
	Whales	2/1/06	6/30/07	Dubai	Trex	6/22/05	6/21/06	Halifax	DS3D	3/3/06	7/06
Castle Rock	EMSH	3/92		Dublin Reg	DS3D	3/3/06	7/06		RovMars	1/27/06	5/06
Cathedral City	DS3D	3/3/06	7/06		RovMars	1/27/06	5/06		Vendetta	3/17/06	5/12/06
	Vendetta	3/17/06	5/12/06		Vendetta	3/17/06	5/12/06	Hamaoka	SFTGS	9/21/05	3/31/06
Cedar Rapids	MagDes	11/23/05	4/2/06	Duluth	Greece	2/24/06	6/15/06	Hampton	AEK	1/13/06	3/31/06
	VOTDS	3/3/06	7/13/06	Durban	Africa	9/24/04	6/2/06		CTPA	1/13/06	3/31/06
Chantilly	FightPil	12/10/04	12/10/06		FightPil	12/2/05	3/3/06		FightPil	12/10/04	12/31/06
	RovMars	1/27/06	5/06		FON	4/1/05	6/30/06		MOE	8/1/05	7/31/06
	SpaceSta	9/1/05	8/31/06		MOE	1/1/06	6/30/06	Harrisburg	DS3D	3/3/06	7/06
Charleston SC	Amazon	9/14/05	9/13/06		MysticInd	3/15/06	3/14/07		Greece	2/16/06	6/15/07
	DS3D	3/3/06	7/06		RSATM	10/20/05	4/19/06		MOTN	9/10/05	9/9/06
	MagDes	9/23/05	12/31/06		Whales	9/16/05	9/15/06	Hartberg	GC	9/6/03	9/30/06
	RovMars	1/27/06	5/06		WS3D	3/31/06	9/30/06		HB	4/30/04	4/23/06
	WS3D	2/1/06	1/31/07	Dwingeloo	FON	6/1/05	5/30/06	Hartford NA	DS3D	3/3/06	7/06
Charleston WV	Alaska	1/29/06	7/28/06		MOE	5/15/04	5/30/06		Vendetta	3/17/06	5/12/06
Charlotte	Beavers	11/18/05	5/31/06		Solarmax	1/1/06	12/31/06	Hastings	FON	3/7/05	5/31/06
	FON	2/11/05	6/30/06	Edmonton FP	Vendetta	3/17/06	5/12/06		L&C	12/1/03	
Chattanooga	DS3D	3/3/06	7/06	Edmonton TWS	FON	7/1/04			Solarmax	3/6/06	9/6/06
	Sharks3D	3/4/05	3/4/06		Greece	2/17/06	6/15/06		Vikings	10/15/05	3/15/06
	WS3D	5/27/05	5/31/06		HB	1/1/06	6/30/07	Hong Kong SM	FightPil	12/10/05	12/31/06
Chicago Imx	DS3D	3/3/06	7/06		MysticInd	10/1/05	6/1/07		HB	10/1/05	3/21/06
	RovMars	1/27/06	5/06	Eilat Epic	AlienAdv	4/4/04	12/31/06		MOTN	2/1/06	7/31/06
	Vendetta	3/17/06	5/12/06		HaunCast	4/4/04	12/31/06	Houston MNS	Beavers	6/1/05	5/31/06
Chicago MSI	Greece	2/16/06	6/15/07		OW3D	4/4/04	6/30/06		FON	3/6/05	5/26/06
	MagDes	9/23/05	3/22/06		WS3D	2/1/06	1/31/08		GC	6/1/05	9/30/06
	OO	9/12/05	6/1/06	Espinho	SFTGS	11/30/05	8/31/06		HB	2/25/06	9/4/06
Cincinnati MC	FON	10/2/04	6/30/06		TTL	12/1/05	12/1/06		L&C	6/5/05	12/31/06
	Kilimanj	3/1/06	3/31/06	Evansville Sho	L&C	2/10/06	6/30/06		MOTN	10/1/05	9/30/06
	L&C	10/1/03	12/31/06		Vendetta	3/17/06	5/12/06		Roar	1/20/06	5/31/06
	MagDes	9/23/05	3/3/06	Fitchburg Star	DS3D	3/3/06	7/06		RovMars	1/27/06	5/06
	MOE	5/1/03	12/31/06		SpaceSta	12/23/05	6/22/06	Houston Reg	RovMars	1/27/06	5/06
	OO	11/12/05	3/6/06		Vendetta	3/17/06	5/12/06		Vendetta	3/17/06	5/12/06
Cincinnati NA	DS3D	3/3/06	7/06	Fort Lauderdale	DS3D	3/3/06	7/06	Huntsville	FightPil	3/11/05	8/31/06
	Vendetta	3/17/06	5/12/06		FON	9/13/04	12/31/06		HC	2/1/06	2/1/07
Cleveland	Greece	2/16/06	6/15/06		L&C	9/26/04	12/31/06		MagDes	11/23/05	11/22/06
Cocoa	MOE	4/16/03	12/31/06		MagDes	9/23/05	12/31/06		SpaceSta	5/24/02	9/06
	Solarmax	10/1/02	7/30/06		Whales	6/1/04	5/31/06	Hutchinson	FightPil	5/20/05	8/31/06
	Whales	7/1/02	12/31/06		WS3D	4/28/05	4/30/06		FON	2/2/05	5/31/06
Col Springs Cmk	L&C	1/4/06	1/3/07		WTW	1/12/06	1/31/07		MagDes	9/23/05	3/22/06
	Sharks3D	4/8/05	4/8/06	Fort Worth	AR	3/3/06	5/25/06		SpaceSta	6/1/02	6/07
	Vendetta	3/17/06	5/12/06		CRA	2/1/06	6/30/06	Hyderabad	Dolphins	8/15/05	8/14/06
	WS3D	2/15/06	12/31/06		FON	5/28/04	5/30/06		MagDes	2/13/06	1/31/07
Columbus AMC	Vendetta	3/17/06	5/12/06		L&C	9/1/03	6/30/06	Incheon CGV	NASCAR	1/12/06	
Columbus COSI	Vikings	10/1/05	4/30/06		MOE	9/7/04	3/6/07	Indianapolis Imx	DS3D	3/3/06	7/06
	WS3D	1/4/06	12/31/06		NASCAR	10/1/05	4/1/06		MagDes	9/23/05	3/22/06
Coomera	ALBT	11/1/05	10/31/07		RovMars	1/27/06	5/06		RovMars	1/27/06	5/06
Copenhagen	Greece	2/16/06	6/15/06		Trex	5/28/05	9/5/06	Irvine Reg	DS3D	3/3/06	7/06
	L&C	9/1/05	6/30/06	Galveston	Bugs	5/23/03	5/23/06		SA	9/16/05	
	MagDes	1/14/06	1/13/07		HaunCast	11/7/05	1/7/07		Vendetta	3/17/06	5/12/06
Corpus Christi	FightPil	2/3/05	8/31/06		Sharks3D	2/21/05	12/31/06	Istanbul AFM	Cyberwor	1/1/06	12/31/06
	L&C	1/1/03	12/31/06		WS3D	9/2/05	9/30/06		ITD	11/25/05	11/24/06
Corsicana	OO	11/5/05	4/29/06	Garden City	FightPil	12/10/04	12/31/06		Trex	7/1/05	6/30/06
Dallas AA	SOA	2/26/99			L&C	9/1/04	12/31/06	Jackson MS	FON	2/1/06	7/31/06
Dallas Cmk	DS3D	3/3/06	7/06		MagDes	9/23/05	3/22/06		OO	10/23/05	11/15/06
	RovMars	1/27/06	5/06		NASCAR	6/13/05	9/06	Jakarta	FON	11/1/05	10/30/06
	Sharks3D	1/20/06	12/31/06		RovMars	1/27/06	5/06	Kansas City AMC	Vendetta	3/17/06	5/12/06
	Vendetta	3/17/06	5/12/06	Garza Garcia	GP	9/6/05	3/5/06	Kansas City Sci	AR	2/4/06	4/30/06
Dallas SP	AEK	11/24/05	5/27/06		Roar	4/15/05	6/30/06		Extreme	2/4/06	4/30/06
	CV	12/24/05	5/24/06	Gatineau	Africa	2/25/06	3/31/06		MJTTM	2/4/06	4/30/06
Davenport	FightPil	5/21/05	5/31/06		Galapago	2/25/06	3/31/06		WS3D	9/24/05	9/30/06

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close						
Kaohsiung Karlsahmn	WTW	2/4/06	8/4/06	AR	3/3/05	8/3/06	New Rochelle Reg	RovMars	1/27/06	5/06	New York AMC	Vendetta	3/17/06	5/12/06			
	MagDes	1/1/06	7/31/06		HaunCast	6/12/02		12/06	DS3D	3/3/06		7/06	RovMars	1/27/06	5/06		
	ALBT	2/1/05	9/15/06		HB	11/6/02		10/31/06	WS3D	4/29/05		4/30/06	Vendetta	3/17/06	5/12/06		
	AR	9/1/04	6/06		M3D	6/1/04		5/31/06	Beavers	4/15/05			WS3D	4/29/05	4/30/06		
	CRA	1/15/06	8/31/07		MOE	5/1/03		12/31/06	Galapago	10/17/05		5/29/06					
Karuizawa Mer	M3Dcc	11/1/05	10/31/07	MOTN	3/3/05	3/2/06	New York AMNH				Niagara Norwalk	Niagara	7/1/86				
	ITD	1/1/06	12/31/06		NASCAR	2/3/06		7/15/06	Bugs	1/20/06			Bugs	1/20/06			
Katoomba	WATE	6/1/97			SOSPI	7/1/05		6/30/06					L&C	1/17/03			
Katowice CC	Sharks3D	9/9/05	9/9/06		Everest	4/29/05		4/28/06					MOE	1/1/06	12/31/06		
	WS3D	10/14/05	4/30/06		FON	3/25/06		12/31/06					Trex	10/7/05	6/06		
King of Prussia Reg	Vendetta	3/17/06	5/12/06	NASCAR	7/22/05	5/14/06	Nuremberg	Alaska	1/1/04	3/31/06	Oakland	FON	1/1/06	12/31/06			
	SpaceSta	4/1/05	4/6/06		Trex	4/29/05		4/28/06	FON	11/1/05		10/31/06	HB	1/1/06	4/30/06		
Kitakyushu	Seasons	10/14/05	10/13/06		MOE	4/15/03			GC	12/1/02		12/31/06	MOE	1/3/03	12/31/06		
Kolkata SC	SOSPI	1/13/06	7/31/06		HaunCast	9/1/02		12/31/06	HaunCast	5/28/03		12/31/06	OW3D	7/29/04	12/31/06		
Krakow CC	WS3D	10/14/05	4/30/06		MOE	7/1/02		6/06	HB	1/1/06		4/30/06	Roar	5/12/05	6/30/06		
KSC 2	MagDes	9/23/05		Antarc	1/1/06	12/31/06	Melbourne MV	Kilimanj	4/1/04	3/31/06	Oklahoma City	ROF	3/25/06	9/24/06			
	Cyberwor	10/27/05	10/26/07		FON	2/15/05		6/30/06	Sharks3D	3/24/05		3/24/06	Sharks3D	6/30/05			
Kuala Lumpur Di	HaunCast	5/19/05	6/20/06		HB	10/7/02		12/31/06					FON	1/7/05	7/30/06		
	MagDes	3/24/06	3/23/07		MagDes	10/20/05							HB	1/1/06	12/31/06		
	NASCAR	2/23/06	2/22/07		MOE	3/1/05		12/31/06					MOE	12/17/04	9/30/06		
Kurashiki	Roar	1/17/06	3/31/06	OW3D	2/1/04	6/30/06	Nuremberg	Alaska	1/1/04	3/31/06	Omaha Zoo	TBAA	1/1/04	9/30/06			
	Kuwait City	FOK	4/17/00	4/06	Sharks3D	7/28/05		7/28/06	FightPil	10/21/05		10/19/06	FightPil	10/21/05	10/19/06		
	HB	11/13/04	6/13/06	SVTS	1/12/06	3/31/06						Greece	3/10/06	3/9/07			
	Sharks3D	1/10/06	12/31/06	WS3D	6/8/05	12/31/06						MOTN	6/10/05	3/9/06			
	SOSPI	6/15/05	6/13/06	WTW	2/1/06	1/31/07						MagDes	1/27/06	7/26/06			
Langley FP	MOE	5/1/04		FightPil	6/25/05	3/3/06	Oakland	Sharks3D	3/1/06	2/15/07	Paris Gau Paris Geo	NASCAR	1/27/06	7/26/06			
	Vendetta	3/17/06	5/12/06		Greece	2/16/06		6/15/06					Sharks3D	3/1/06	12/31/06		
Lansing Cel	DS3D	3/3/06	7/06		MagDes	3/4/06		10/10/06	Ontario Reg Orlando SC	Vendetta		3/17/06	5/12/06	Osaka Sun	MOE	12/17/04	9/30/06
	Pulse	12/15/05	3/30/06		Vikings	11/12/05		3/3/06		Greece		3/1/06	2/15/07		Sharks3D	1/1/06	12/31/06
	Vendetta	3/17/06	5/12/06		Africa	6/16/05		12/31/06		Omaha Zoo		FightPil	10/21/05		10/19/06	Oulu Oviedo Yel	DS3D
	WS3D	1/20/06	9/30/06	FightPil	2/3/06	5/3/06						Sharks3D	1/1/06		12/31/06		
Las Palmas	HB	1/1/06	4/30/06	GC	9/16/05	9/15/06	Ontario Reg Orlando SC	Greece			3/1/06	2/15/07	Osaka Sun		Bugs		5/1/05
	Las Vegas Lux	DS3D	3/3/06	7/06	M3D	7/1/05		5/30/06						MOTN	5/27/05		
	FightPil	12/10/04	5/31/06	Sharks3D	1/25/06	12/31/06		Paris Gau Paris Geo	SpaceSta		4/15/05	4/14/06		Pensacola	SpaceSta		4/15/05
	HaunCast	3/12/02	12/31/06	L&C	6/18/05	5/31/06						Cyberwor			9/1/05	3/1/06	
	MagDes	11/14/05	5/13/06	Vikings	1/1/06	4/30/06						CTPA			1/31/06	3/7/06	
	Sharks3D	12/15/04	6/15/06	Vendetta	3/17/06	5/12/06					FON	4/13/05	4/13/06				
	WS3D	5/25/05	5/06	Bugs	9/28/05	3/28/06					MysticInd	12/15/05	12/15/06				
Lehi	AOTD	6/17/05	3/11/06	CRA	5/1/05	4/30/06	Mexico City Cin	Roar	6/22/05	6/21/06	Parker Penrith	Roar	6/22/05	6/21/06			
	JIAC	1/1/06	11/1/06	FON	5/1/05	3/15/06						Dolphins	3/4/06	3/2/07			
	Sharks3D	3/13/06	12/31/06	Greece	2/16/06	2/1/07						GC	7/16/05	7/15/06			
	WS3D	9/1/05		MOTM	1/1/05	6/1/06						Rheged	7/1/00				
	MOF	12/19/05	12/19/06	MOTN	3/1/06	8/3/06		Monterrey Cin	SpaceSta	4/15/05		4/14/06	Philadelphia	SAA	7/1/05	7/31/06	
Lelystad	FON	12/1/05	6/30/06	AR	10/22/05	4/30/06	Moscow		Cyberwor	9/1/05	3/1/06	Phoenix AMC Phoenix ASC		HB	10/1/05	4/30/06	
	Vendetta	3/17/06	5/12/06	MagDes	1/20/06	3/5/06								MagDes	9/23/05	3/22/06	
Lincolnshire Reg	MagDes	11/23/05	5/24/06	Vendetta	3/17/06	5/12/06								Vendetta	3/17/06	5/12/06	
Little Rock	LOLL	7/24/02		Greece	3/15/06	6/15/06								Beavers	2/1/06	7/31/06	
Loch Lomond	AlienAdv	7/23/05	12/31/06	WS3D	10/05			Pittsburgh Cmk Pittsburgh CSC	CTPA	1/31/06	3/7/06		Pitea	JIAC	3/1/05	8/31/06	
London BFI	DS3D	3/3/06	7/06	Galapago	10/24/05	10/23/06					Vikings	2/16/06		2/15/07			
	HaunCast	12/1/01	12/06	1/1/04	9/30/06						Vendetta	3/17/06		5/12/06			
	MagDes	9/23/05	9/22/06	M3D	1/30/06	3/31/06	Pittsburgh Cmk Pittsburgh CSC		FON	9/3/04	6/30/06	Pitersburg CSC		MagDes	9/23/05		
	WS3D	5/20/05	5/31/06	OW3D	10/9/04	6/30/06								SpaceSta	4/26/05	6/1/06	
London SM	DS3D	3/3/06	7/06	Sharks3D	4/14/05	4/14/06					AIASD		2/4/06	12/31/06			
	FON	2/24/06		SpaceSta	4/12/04	4/06					Cyberwor		2/4/06	12/31/06			
	MagDes	9/23/05	9/22/06	WS3D	9/1/05			Pitersburg CSC	MOF	11/8/96			Philadelphi	SpaceSta	2/1/05	3/31/06	
	Roar	5/1/05	4/30/06	OW3D	10/9/04	6/30/06					Vendetta	3/17/06		5/12/06			
	Sharks3D	2/6/06	12/31/06	Sharks3D	4/14/05	4/14/06					Beavers	2/1/06		7/31/06			
	SpaceSta	5/28/02	4/06	SpaceSta	4/12/04	4/06					JIAC	3/1/05		8/31/06			
	WS3D	5/20/05	5/31/06	Dolphins	12/2/05	12/1/06					Vikings	2/16/06		2/15/07			
Los Angeles AMC	Vendetta	3/17/06	5/12/06	Everest	12/2/05	12/1/06	Pitersburg CSC	Vendetta	3/17/06	5/12/06	Pitersburg CSC	SpaceSta	2/4/06	12/31/06			
	Los Angeles CSC	Bugs	3/23/04	6/1/06	MagDes	1/20/06		1/31/07					Pulse	2/4/06	12/31/06		
	DS3D	3/3/06	7/06	Extreme	2/1/06	3/31/06						SpaceSta	2/4/06	12/31/06			
	MagDes	9/23/05	6/22/06	FightPil	3/1/05	3/1/06						L&C	8/16/02	8/06			
	WS3D	6/24/05	6/30/06	L&C	6/1/04	5/31/06						MagDes	9/23/05	3/22/06			
Los Angeles NA	DS3D	3/3/06	7/06	WS3D	6/1/05	12/31/06	Pitersburg CSC	SpaceSta	4/26/05	6/1/06	Pitersburg CSC	MOE	11/2/01	6/06			
	Vendetta	3/17/06	5/12/06	ALBT	10/1/05	3/31/06						WTW	3/6/06	9/30/06			
Louisville NA	DS3D	3/3/06	7/06	OW3D	1/1/06	3/30/06						Cyberwor	9/9/05	9/8/06			
	Vendetta	3/17/06	5/12/06	FON	11/15/05	11/30/06						E3D	3/1/05	3/31/06			
Louisville SC	ALBT	10/1/05	5/31/06	SpaceSta	12/1/05	11/30/06		Pitersburg CSC	ITD	6/1/05		5/31/06	Pitersburg CSC	ITD	6/1/05	5/31/06	
	Greece	2/16/06	2/15/07	DS3D	3/3/06	7/06					Trex	6/1/05		5/31/06			
	MJTMM	2/4/06	3/29/06	Vendetta	3/17/06	5/12/06											
	MOTN	1/15/06	10/15/06	DS3D	3/3/06	7/06											
Lubbock	Pulse	12/16/05	5/29/06	FightPil	1/27/06	5/11/06											
	Roar	10/21/05	5/29/06	Vendetta	3/17/06	5/12/06											
Lucerne	CRA	9/16/05	9/15/06	WS3D	5/12/05	5/31/06											
	GC	5/1/05	8/31/06	GC	2/10/06	2/10/07											
	HB	1/1/06	8/31/06	SpaceSta	2/15/06	2/16/07											
	Roar	11/29/05	10/31/06	Bugs	3/12/03	3/06											
Lucknow	Niagara	7/1/05	6/30/06	WS3D	5/27/05	5/31/06											
	Madrid	AlienAdv	4/2/03														

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Prague CC	AlienAdv	10/13/05	6/30/06		MOE	2/12/03	12/31/06		HB	8/15/05	8/31/06
Providence Imx	Sharks3D	1/12/06	12/31/06		RovMars	1/27/06	5/06	Tampa Reg	Bugs	9/30/05	5/20/06
	DS3D	3/3/06	7/06		WTW	1/1/06	1/31/07		DS3D	3/3/06	7/06
	HB	1/1/06	6/30/06	San Simeon	HCBTD	8/17/96			Vendetta	3/17/06	5/12/06
	MagDes	9/23/05	3/22/06	Sandy	DS3D	3/3/06	7/06	Taranto	Pulse	9/16/05	4/15/06
	RovMars	1/27/06	5/06		RovMars	1/27/06	5/06	Tempe Imx	DS3D	3/3/06	7/06
Puebla	ZC	9/1/05	5/1/06		Vendetta	3/17/06	5/12/06		MagDes	9/23/05	3/22/06
Quebec	FON	2/20/06	2/28/07		WTW	3/1/06	2/28/07		RovMars	1/27/06	5/06
	MagDes	9/23/05	3/22/06	Sasebo	ALBT	1/1/06	3/31/06	Tianjin	OO	1/15/06	4/15/06
	Sharks3D	2/10/06	12/31/06	Seattle PSC 1	Antarc	3/1/06	2/28/07	Tijuana	FON	10/1/05	3/31/06
	Trex	2/10/06	9/3/06		FightPil	12/26/04	12/31/06		OO	10/18/01	12/15/06
Raleigh Exp	Amazon	2/1/06	10/6/06		Solarmax	12/31/03	7/31/06		Roar	2/1/06	7/1/06
	DS3D	3/3/06	7/06	Seattle PSC 2	DS3D	3/3/06	7/06	Tokorozawa	OW3D	1/1/06	4/30/06
	L&C	1/15/05	5/30/06		Greece	2/16/06	6/15/06	Tokyo Mer	DS3D	3/3/06	7/06
	MagDes	9/23/05	6/30/06		WTW	12/26/05	12/31/06	Toronto FP	Vendetta	3/17/06	5/12/06
	Vikings	10/1/05	3/31/06	Seoul 63	FightPil	2/1/06	8/1/06	Toronto OP	Africa	6/1/05	8/31/06
Reading JF	DS3D	3/3/06	7/06	Seoul CGV	Cyberwor	3/3/06	3/2/08		ALBT	6/1/05	8/31/06
	Vendetta	3/17/06	5/12/06		NASCAR	1/12/06			AllAcces	3/9/06	3/26/06
	WS3D	5/12/05	5/31/06	Shanghai 3D	Cyberwor	5/1/05	4/30/06		FEOC	10/1/05	10/1/06
Regina	Greece	2/16/06	6/15/07	Shanghai Dome	Beavers	10/1/05	9/10/06		MOE	7/1/04	12/31/06
	SacrPlan	5/1/05	12/31/06		VOTDS	11/1/05	10/31/06		Roar	5/15/05	9/30/06
	Vikings	1/1/06	6/30/06	Shenyang SPP	Antarc	3/1/06	9/10/06	Toronto OSC	FightPil	3/1/06	1/31/07
Richmond FP	HPGOF	11/18/05	4/06	Shijiazhuang	Skydance	1/06	1/07		HB	10/12/01	8/06
	Vendetta	3/17/06	5/12/06	Shreveport	FOK	9/1/05	3/10/06		MOTN	10/10/05	7/10/06
Richmond SMV	AR	1/06	5/31/06		L&C	9/7/04	6/30/06	Toulouse	SpaceSta	5/10/05	5/9/06
	FON	9/18/04	6/30/06		MagDes	11/25/05	5/24/06	Tulsa Cmk	L&C	4/22/05	4/22/06
	Greece	2/16/06	2/07	Singapore DC	YBS	11/5/05	7/6/06		Vendetta	3/17/06	5/12/06
	HPGOF	1/27/06	3/26/06		OnGuard	2/13/99		Valencia Reg	Vendetta	3/17/06	5/12/06
	NASCAR	3/22/06	5/31/06		Vikings	3/1/06	8/1/06	Valencia Spn	AR	9/15/04	6/14/06
Roanoke	VOTDS	3/11/06	9/11/06		WS3D	1/1/06	6/30/06		FON	2/1/06	2/2/07
Rochester Cmk	Roar	10/8/05	8/31/06	Singapore SC	FightPil	9/3/05	3/3/06	Vancouver Imx	DS3D	3/3/06	7/06
	Sharks3D	1/27/06	12/31/06	Sinsheim	E3D	5/16/03	12/31/06		GN	3/1/06	10/31/06
	Vendetta	3/17/06	5/12/06		SpaceSta	1/1/06	6/30/06		MagDes	9/23/05	3/22/06
Rochester MSC	FON	4/1/05	6/15/06		WS3D	6/30/05	12/31/06	Vancouver TWS	RovMars	1/27/06	5/06
Sacramento Imx	DS3D	3/3/06	7/06	Sioux Falls	Africa	1/28/06	5/26/06		Greece	2/16/06	7/1/06
	MagDes	9/23/05	3/22/06		L&C	10/1/04	5/31/06		Vikings	9/23/05	3/06
	WS3D	2/10/06	6/30/06		MOE	12/1/03	5/31/06		WTW	12/17/05	12/16/06
Saint Augustine	AOTD	12/23/05	6/06		Vikings	1/28/06	4/30/06	Vantaa	JGWC	9/5/05	8/27/06
	Greece	2/16/06	7/31/06	Speyer Dome	ALBT	9/18/03	6/30/06		Solarmax	2/1/06	1/30/07
	L&C	9/4/04	7/31/06		GC	1/23/05	12/31/06	Vaughan FP	Vendetta	3/17/06	5/12/06
	MagDes	11/26/05	7/30/06		HB	1/1/06	12/31/06	Veracruz	Sharks3D	8/18/05	8/18/06
	WS3D	3/10/06	3/31/07		MOE	1/23/05	12/31/06	Victoria	AIWC	9/13/05	3/31/06
Saint Félicien	GN	4/05	12/06	Speyer IMAX	Greece	2/16/06	6/15/06		CRA	6/17/05	6/16/06
Saint Louis Arch	L&C	5/29/04		Spokane	FON	8/20/04	4/30/06		FON	10/7/04	6/30/06
Saint Louis SC	FightPil	3/11/05	12/31/06		GC	5/20/05	9/30/06		MagDes	2/1/06	7/30/06
	FON	9/17/04	12/31/06		Greece	2/24/06	2/1/07	Villahermosa	ZC	1/1/06	9/1/06
	GOTA	11/16/05	4/11/06		L&C	2/10/06	6/30/06	Virginia Beach	DS3D	3/3/06	7/06
	MOE	1/1/06	12/31/06		Vendetta	3/17/06	5/12/06		Sharks3D	12/26/04	6/06
	MOTN	10/10/05	7/10/06	Stockholm	Whales	3/15/04	12/31/06		Whales	1/1/05	3/06
	NASCAR	3/1/06	9/30/06		Extreme	11/25/05	5/31/06		WS3D	5/30/05	5/31/06
Saint Louis Weh	DS3D	3/3/06	7/06		GC	3/1/04	12/31/06	Vulcania	FON	1/1/06	12/31/07
	Vendetta	3/17/06	5/12/06		Greece	2/16/06	6/15/06		Vulcania	2/22/02	
Saint Paul	Beavers	3/17/06	9/4/06		HB	11/30/01	12/31/06	Warner Robins	TF	7/92	
	CV	3/17/06	4/16/06		Vikings	9/16/05	8/15/06	Warsaw CC	Sharks3D	9/9/05	9/9/06
	HB	3/1/06	9/4/06		WS3D	2/1/06	2/15/07		WS3D	10/11/05	6/30/06
	HH	3/10/06	4/15/06	Sudbury	FON	1/30/06	9/4/06	Washington NASM	FightPil	3/11/05	3/11/06
	L&C	10/7/03	6/30/06		GF	3/1/03	3/31/07		MagDes	9/23/05	
	MOF	1/15/06	8/31/07		HB	5/1/04	6/30/06		RovMars	1/27/06	5/06
	MOTN	10/10/05	7/10/06		MOTN	9/30/05	6/30/06		TF	7/1/76	
	MysticInd	3/17/06	4/18/06	Sydney WBS	Antarc	1/1/06	12/31/06	Washington NMNH	Bugs	3/14/03	3/06
	OO	1/12/06	5/11/06		FON	9/25/04	9/26/06	West Nyack Imx	DS3D	3/3/06	7/06
Salt Lake City CP	DS3D	3/3/06	7/06		HauNCast	9/20/01	12/06		RovMars	1/27/06	5/06
	ITD	7/1/05	6/30/06		HB	7/22/02	12/31/06		Vendetta	3/17/06	5/12/06
	MagDes	9/23/05	3/22/06		MagDes	10/20/05		White Plains NA	DS3D	3/3/06	7/06
San Antonio 2D	L&C	8/18/05	6/30/06		MysticInd	2/3/06	5/3/06		RovMars	1/27/06	5/06
	MOTN	1/1/06	10/1/06		OW3D	7/1/04	12/31/06		Vendetta	3/17/06	5/12/06
	Vendetta	3/17/06	5/12/06		Sharks3D	5/5/05	5/5/06	Winnipeg	DS3D	3/3/06	7/06
San Antonio 3D	HauNCast	8/15/03	12/31/06	Syracuse	WS3D	8/8/05			GN	6/1/04	6/1/06
	MagDes	1/1/06	7/1/06		JGWC	10/19/05			MagDes	11/23/05	5/22/06
	OW3D	1/1/06	6/30/06		Trex	12/10/05	3/31/06		MOE	8/1/05	6/30/06
	WS3D	1/27/06	1/27/07	Taichung BET	OrigLife	4/1/03	11/1/06		Pulse	2/1/06	7/30/06
San Diego NHM	OO	3/31/01	12/06	Taipei AM	JIAC	9/1/05	9/28/06		Whales	8/1/05	6/30/06
San Diego RHF	FON	5/28/04	9/30/06		Roar	1/15/06	1/31/07	Woodridge Cmk	MysticInd	3/31/06	6/30/06
	Greece	2/16/06	2/07		ExpIClub	1/1/06	12/31/06		Vendetta	3/17/06	5/12/06
	L&C	8/2/02	9/06		FightPil	1/1/05	1/1/07		WS3D	2/15/06	12/31/06
	MOE	11/1/01	9/06		Galapago	7/1/05	6/30/06	Yellowstone	L&C	6/15/02	12/31/06
	Whales	7/1/03	9/06		GN	1/1/06	12/31/06		Yell	4/1/03	12/06
San Francisco AMC	RovMars	1/27/06	5/06	Taipei WVC	ITD	2/1/06	1/31/07	Zion	L&C	4/30/05	3/31/06
	Vendetta	3/17/06	5/12/06	Tallahassee	FightPil	12/2/05	4/2/06		ZC	5/24/94	
San Jose CA	FON	7/15/04	7/31/06		MagDes	11/23/05	5/24/06				
	L&C	10/1/03	12/31/06	Tampa MOSI	Greece	2/16/06	6/15/06				

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AEK	Africa's Elephant Kingdom	1998	IMAX	Roar	Roar: Lions of the Kalahari	2003	NGD
Africa	Africa: the Serengeti	1994	HMNS	ROF	Ring of Fire	1991	SMM
AIA3D	Adventures in Animation 3D	2004	3D WGBH	RovMars	Roving Mars	2006	BVP
AIWC	Adventures in Wild California	2000	MFF	RSATM	Rolling Stones At the Max	1991	IMAX
Alaska	Alaska: Spirit of the Wild	1997	HMNS	SAA	Shackleton's Antarctic Adventure	2001	WGBH
ALBT	Australia: Land Beyond Time	2002	HMNS	SacrPlan	Sacred Planet	2004	BVP
AlienAdv	Alien Adventure	1999	3D NGD	Seasons	Seasons	1987	SMM
AllAcces	All Access	2001	IMAX	SFTGS	Search for the Great Sharks	1992	SMM
Amazon	Amazon	1997	MFF	Sharks3D	Sharks 3D	2004	3D 3DEL
Antarc	Antarctica	1991	MSI	Skydance	Skydance	2002	BFI
AOTD	Aliens of the Deep	2005	3D BVP	SOA	Spirit of American	1999	unk
AR	Adrenaline Rush	2002	SHE	Solarmax	Solarmax	2000	MSI
Beavers	Beavers	1988	SLC	SOSPI	SOS Planet	2002	3D NGD
Bugs	Bugs!	2003	3D SKF	SpaceSta	Space Station	2002	3D IMAX
CRA	Coral Reef Adventure	2003	MFF	SU	Straight Up: Helicopters in Action	2002	SKF
CTPA	China: The Panda Adventure	2001	IMAX	SVTS	Santa Vs. The Snowman	2002	3D IMAX
CV	Cosmic Voyage	1996	IMAX	TBAA	To Be An Astronaut	1992	NGD
Cyberwor	Cyberworld 3D	2000	3D IMAX	Texas	Texas: The Big Picture	2003	TSHM
Dolphins	Dolphins	2000	MFF	TF	To Fly!	1976	MFF
DS3D	Deep Sea 3D	2006	3D IMAX	Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX
E3D	Encounter in the Third Dimension	1999	3D NGD	TTL	To The Limit	1989	MFF
EMSH	Eruption of Mount St. Helens	1980	NGD	Vendetta	V For Vendetta: The IMAX Experience	2006	WB
Everest	Everest	1998	MFF	Vikings	Vikings	2004	SHE
ExplClub	Explorers Club		BFI	VOSAS	Voyagers of Sky and Sea	2004	MC unk
Extreme	Extreme	1999	GSF	VOTDS	Volcanoes of the Deep Sea	2003	SLC
FEOC	First Emperor of China	1989	BFI	Vulcania	Vulcania	2002	unk
FightPil	Fighter Pilot: Operation Red Flag	2004	K2	WATE	Wild Australia: The Edge	1997	MSI
FOK	Fires of Kuwait	1992	IMAX	Whales	Whales	1996	NGD
FON	Forces of Nature: Natural Disasters	2004	NGD	WOC	Wings of Courage	1994	3D SPC
Galapago	Galapagos	1999	3D IMAX	WS3D	Wild Safari 3D	2005	3D NGD
GC	Grand Canyon: The Hidden Secrets	1985	NGD	WTW	Wired to Win	2005	NGD
GF	Gold Fever	1999	SKF	YBS	Young Black Stallion	2003	BVP
GN	Great North	2000	BFI	Yell	Yellowstone	1994	NGD
GOTA	Ghosts of the Abyss	2003	3D BVP	ZC	Zion Canyon	1994	BFI
GP	Greatest Places	1998	SMM				
Greece	Greece: Secrets of the Past	2006	MFF				
HaunCast	Haunted Castle	2001	3D NGD				
HB	Human Body, The	2001	NGD				
HC	Hail Columbia!	1982	IMAX				
HCBTD	Hearst Castle: Building the Dream	1996	NGD				
HH	Hidden Hawaii	1992	NGD				
HPGOF	Harry Potter and the Goblet of Fire	2005	WB				
ITD	Into the Deep	1994	3D IMAX				
JGWC	Jane Goodall's Wild Chimpanzees	2002	SMM				
JIAC	Journey into Amazing Caves	2001	MFF				
Kilimanj	Kilimanjaro: To The Roof of Africa	2002	HMNS				
L&C	Lewis & Clark: Great Journey West	2002	NGD				
LOLL	Legend of Loch Lomond, The	2002	SKF				
M3D	Misadventures in 3D	2003	3D NGD				
M3Dcc	Misadventures in 3D (ColorCode)	2004	NGD				
MagDes	Magnificent Desolation	2005	3D IMAX				
MJTMM	Michael Jordan To the Max	2000	GSF				
MOE	Mysteries of Egypt	1998	NGD				
MOF	Magic of Flight	1997	MFF				
MOTM	Mystery of the Maya	1995	BFI				
MOTN	Mystery of the Nile	2005	MFF				
MysticInd	Mystic India	2005	GSF				
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D IMAX				
Niagara	Niagara	1987	NGD				
OnGuard	On Guard	1999	unk				
OO	Ocean Oasis	2000	SFI				
OrigLife	Origins of Life	2001	BFI				
OW3D	Ocean Wonderland 3D	2003	3D 3DEL				
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX				
Pulse	Pulse: A Stomp Odyssey	2002	GSF				
Rheged	Rheged: The Lost Kingdom	2000	unk				

March 2006 Bookings Count

#	Film	#	Film	#	Film	#	Film
56	Vendetta	8	ALBT	3	MOTM	1	LOLL
55	MagDes	8	MysticInd	3	ZC	1	OnGuard
49	DS3D	8	OO	2	AEK	1	OrigLife
46	WS3D	7	AlienAdv	2	AIA3D	1	Ozarks
43	FON	7	Beavers	2	AOTD	1	Rheged
34	L&C	7	CRA	2	CTPA	1	ROF
32	FightPil	7	Solarmax	2	CV	1	RSATM
29	Sharks3D	6	Africa	2	FOK	1	SacrPlan
28	MOE	6	ITD	2	HH	1	Seasons
27	RovMars	5	Amazon	2	HPGOF	1	Skydance
26	HB	5	Galapago	2	MJTMM	1	SOA
22	Greece	5	M3D	2	Niagara	1	SU
18	MOTN	5	Pulse	2	SAA	1	SVTS
17	SpaceSta	4	Alaska	2	SFTGS	1	Texas
16	Bugs	4	Antarc	2	TBAA	1	TTL
15	GC	4	E3D	2	TF	1	VOSAS
14	HaunCast	4	Everest	1	AIWC	1	Vulcania
12	NASCAR	4	Extreme	1	AllAcces	1	WATE
12	Roar	4	GN	1	EMSH	1	WOC
12	Vikings	4	SOSPI	1	ExplClub	1	YBS
11	Whales	4	VOTDS	1	FEOC	1	Yell
11	WTW	3	Dolphins	1	GF		
10	AR	3	JGWC	1	GOTA		
10	OW3D	3	JIAC	1	GP		
10	Trex	3	Kilimanj	1	HC		
9	Cyberwor	3	MOF	1	HCBTD		

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SHORTS

Deep Sea and Roving Mars watch

Imax Corporation's *Deep Sea 3D* opened on 43 IMAX 3D screens on March 3. In its first week it grossed US\$951,679, for a per-screen average of \$22,132, 14% better (on a per-screen basis) than Disney's *Roving Mars*, which opened on 27 screens in January, and much better than Imax's *Magnificent Desolation*, which opened last fall with a first-week per-screen of \$8,556. Like *Roving Mars*, *Deep Sea 3D* has won mostly positive reviews.

Theaters booking *Deep Sea* to date are a nearly even mix of market segments: 20 multiplex theaters, 15 institutional, and 14 commercial standalones.

Now seven weeks into its run, *Roving Mars* has grossed just over \$2 million, and has lost four theaters. It is now playing on 23 screens.

Sacramento gov't helps IMAX

The city of Sacramento, CA, has agreed to subsidize the rent of the **Esquire IMAX Theatre** rather than face the possibility of losing a prime tenant in a downtown area that is being redeveloped. The city will contribute \$75,000 a year over the next five years in return for a promise that the theater will remain open during that period.

The theater is located in a historic building that was owned by developer **David Taylor** until 2004. Taylor charged the theater an annual rent of \$275,000, low enough to allow the operation to be profitable. The new owners, **George and Angelo Tsakopoulos**, wanted to raise the rent to \$425,000, which they considered to be fair market. Imax balked at that price and asked the city for help, citing the contribution it has made to supporting the downtown area. On March 7, the city council agreed to the subsidy. The Tsakopouloses agreed to accept the lower total of \$350,000.

When the theater opened in 1999, it was intended to be at the center of the redevelopment of the K Street area. With 6 million to 7 million visitors expected in the area each year, the IMAX theater projected annual attendance of 650,000-

700,000. But most of the other planned development has not occurred or has been delayed. The theater's actual attendance has averaged only 226,000.

Theater manager **Doug Link** told the *Sacramento Bee* that "The city is protecting its investment. K Street is going to be fully developed soon and there's going to be a lot of foot traffic in the area." He says that the theater can be profitable with a \$275,000 rent, and predicts that "in the next few years [business] is going to be great."



The Esquire IMAX Theatre in Sacramento, CA.

15 elected to GSCA board

The members of the **Giant Screen Cinema Association** have elected 15 directors to the 21-member board. The GSCA's by-laws provide that 15 directors be elected by the membership, two ex-officio directors be named by **Euromax** and **Oh-Gata**, the European and Japanese LF associations, and four be appointed by the board.

The board consists of two members each from institutional theaters, commercial theaters, production companies, distribution companies, and manufacturers/suppliers, as well as five at-large directors.

The new Board will meet next week by

teleconference and appoint the remaining four directors to "achieve representation that reflects the composition of the overall membership."

The 15 elected members are:

Institutional theaters: **Diane Carlson, Pacific Science Center; Toby Mensforth, Smithsonian Business Ventures/Smithsonian Institutions.**

Commercial theaters: **Terrell Falk, Cinemark, USA, Inc.; Berend Reijnhoudt, Omniversum.**

Production: **Greg MacGillivray, MacGillivray Freeman Films, Inc.; Phil Streather, Principal Large Format.**

Distribution: **Jonathan Barker, SK Films, Inc.; Mark Katz, National Geographic Giant Screen Films.**

Manufacturers and suppliers: **Patricia Keighley, David Keighley Productions/70MM Inc.; Andrew Oran, FotoKem.**

At-Large directors: **Andy Gellis, Cinevest; Rick Gordon, RPG Productions, Inc.; Don Kempf, Giant Screen Films; Mike Lutz, MacGillivray Freeman Films; Cherie Rivers, Museum of Science, Boston.**

Ex officio: for **Euromax: Dick Vaughan, National Museum of Photography, Film and Television; for Oh-Gata: Dr. Mamoru Mohri, National Museum of Emerging Science and Innovation.**

Cowboys gets new title

Trinity Films Corp. has announced that its new film, formerly known under the working title *Ride With Cowboys*, will be released under the title *Ride Around the World* on June 2. The new title tested best in a with 1,000 LF viewers survey by **Opinion Dynamics Corporation**, conveying the film's international and intercultural focus.

The producers met with 27 pre-lease theater partners in Austin, TX, in mid-February to present a rough cut and get the exhibitors' feedback. They say that, based on that input, they will be revising the film between now and the release date. At the same time, distributor **Giant Screen Films** and global sponsor **Ford**

(see *SHORTS* on page 13)